

Scudder Sculptures Displayed World-Wide

Sp MAR 2 1974



**Only
Yesterday**
By Frances E. Hughes

One hundred years ago in Terre Haute, there was born a baby girl who was destined to become an outstanding international sculptress of fountains, sundials, medallions and seals.

She was born Netta Deweze Frazee Scudder, and as her fame grew, she changed her name to Janet Scudder. Her family's home was on Cherry Street, where the old Hotel Deming garage is located. Her father had an ice cream parlor and confection business here.

The sculptress attended the Saturday afternoon drawing class at Rose Polytechnic Institute (now Rose-Hulman Institute of Technology) as a child, and later entered the Cincinnati Art Academy to study under Louis Y. Rebisso. Since the prevalence of woodcarving influenced her there, she returned to Terre Haute and opened a woodcarving studio, which was not successful.

Her studies were continued at the Art Institute of Chicago with Loreda Taft as her teacher. She became a member of Taft's staff and helped

in designing statues and facades for buildings at the Columbian Exposition. Influenced by Frederick MacMonnies fountain at this World's Fair of Chicago in 1893, she then moved on to Paris, France, where she worked as a pupil of this sculptor, and at the Vitti and Colorissi academies.

Returning to New York, she came under the influence of Stanford White, the noted architect, who commissioned her to model several fountains for estates he was designing.

Miss Scudder opened a studio in the Latin Quarter of Paris in 1908. Robert Bacon ambassador to France, ordered her "Young Pan" fountain for the American Embassy in Paris, which won a place of honor at the National Academy of Design in the Fall Exhibit of 1911.

Continuing to design fountains depicting children in playful moods, she became famous for them and received as high as \$5,000 for some of her work.

She was the first American woman to have sculpture bought for the Luxembourg, Paris, five of her portrait medallions and her "Boy and Fish" fountain having been purchased by that museum.

In 1913, Miss Scudder was commissioned to make fountains for two estates, "Seated Pan," for the John D. Rockefeller estate at Pontantico Hills, near Tarrytown, N. Y., and the

"Shell Fountain" for the estate of Harold McCormick in Lake Forrest, Ill. That year, she also exhibited at the Paris Salon, where her "Young Diana" statue won honorable mention.

One of the first works the local sculptress sold, "Nymph of the Wabash," originally designed for the Indiana Building at the Columbian Exposition in Chicago, is at the Emeline Fairbanks Library. Copies of the Indiana Centennial Medallion she designed are also at the library and at the Sheldon Swope Art Gallery. In 1916, her Indiana Centennial Medallion was awarded a prize.

In the garden of the Woman's Department Club here is her "A Boy with a Fish" fountain, obtained by the club in 1914, a year after Miss Scudder's death. Another of her fountains is owned by Mrs. Burch Ijams of Allendale.

Also at the Swope Gallery are three works of art by Miss Scudder. Given to the gallery by the late Mrs. Walker Schell and the late Miss Helen Condit is a statue of "Frog Fountain" in bronze. Mrs. Schell also presented to the gallery a gift of bronze of Miss Scudder's "Young Diana" statue and an oil painting, "Streets of Paris," by the artist. The "Young Diana" was originally made for the Harold Pratt estate on Long Island.

Although her paintings were not as well known as her sculptures, the Terre Haute artist did some work in oil, and in 1933, she had an exhibit of landscapes and still lifes at the MacBeth Gallery in New York City.

In the center of the foyer of McGuire Memorial Hall of the Richmond Senior High School in Richmond, Ind., is a replica of her "Tortoise Fountain" which was one of the first fountains she made for the gardens of the Alexander Hudnut estate in Princeton, N.J. A replica of this fountain also may be found at the Peabody Institute at Baltimore, Md.

Miss Scudder's "Frog Fountain" is in the Metropolitan Museum of Art in New York City. Her "Little Lady of

the Sea" won honorable mention in the Salon of 1913 and her "Fighting Boys Fountain" is in the Art Institute of Chicago. Some of her work also may be found at the John Herron Art Institute in Indianapolis.

French children were models for all of her fountains, and for her "Victory Statuette," Mrs. Vernon Castle posed.

Miss Scudder's painting was done in the later years of her life, and her last exhibit of sculpture was that of her "Madonna and Child," exhibited about 30 years ago in the Paris Salon. At that time, her "Eros and Aphrodite" also was exhibited at the New York World's Fair.

Among Miss Scudder's other works are the seal of the Association of Bar of the City of New York, a portrait medallion in the Congressional Library at Washington, D.C., a medal of the Rhode Island School of Design in Providence, R. I., and "Seated Fawn" statue in the Brooklyn Museum.

One of the artist's statues adorned the Japanese facade of the Brooklyn Institute of Arts and Sciences, one was at the Brookgreen Gardens, near Charleston, S. C., one in front of the American Pavilion at the Rome Exposition in 1910, and others were exhibited at the St. Louis Exposition, Louisiana Purchase Exhibition, San Francisco Exposition, an Amsterdam exhibit, Buffalo Exposition and Panama-Pacific Exposition.

Miss Scudder also wrote her autobiography, "Modeling My Life," published in 1925, by Harcourt, Brace and Company, New York.

During World War I, the artist worked with the YMCA and the Red Cross in France and was active in procuring funds for war relief in this country. For her work, she was awarded the honor of Chevalier of the Legion of Honor in 1925.

The Terre Hautean also was active in the Suffragette Movement in the United States. Her life over 45 years was spent partly in Paris and the rest of the time in New York. The September before her death in 1940, at her summer home in Rockport, Mass., she had returned to New York to establish her home.

It was about a year before her death that she made a visit to Terre Haute as the guest of her friend, the late Mrs. Walker Schell, and a reception was given in her honor at the Woman's Department Club.

The only living man in the world to be struck by lightning four times is Park Ranger Roy "Dooms" C. Sullivan (US), the human lightning conductor of Virginia. "Dooms" first "contact" with the phenomena began in 1942 (he lost his big toenail.) In July, 1969 he lost his eye brows. In July, 1970 his left shoulder was seared and finally (he hopes) on April 16, 1972 his hair was set on fire, according to the Guinness Book of World Records

Only Yesterday

with

Frances Hughes

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**PUNCH LINE
OF THE WEEK**



*WOMEN (W.V.) * Artists (W.V.)*

Art contest at the fair

DEC 1 1945

Many accolades would follow, but first ribbons were thrills

Community Affairs File

By Susan J. Dehler
Vigo County Historical Society

Janet "Nettie" Scudder and Caroline "Carrie" Peddle developed a basic foundation of drawing skills. It was during those early years in Terre Haute that Peddle proposed the idea of entering an art contest.

The Vigo County Agricultural Society sponsored a variety of contests at the annual county fair. In her autobiography, Scudder recalls how Peddle brought her a catalogue listing the categories of competition and the prizes offered for each first place award. The mechanical and fine arts department not only included the "housewife's art of cookery," but prizes in oil painting, water color and hammered brass.

Whether Scudder's recollections are memory distorted by childhood fancy or an accurate account of their scheme, her tale is nonetheless interesting.

The girls devised a plan whereby they would enter every art category. Scudder's expertise was crayon drawing; Peddle's was water color. The techniques they didn't know — such as oils and brass — they were determined to learn.

At first Peddle was skeptical, Scudder recalled, because they would have to learn oil painting in a month.

From the archives

"She felt that if we did all the other things and carried off prizes for each of them we ought to be satisfied. I didn't agree with her; nothing short of the whole list would really satisfy me; but for the moment I gave in to my playmate. Yet all the time, that oil painting of a horse on canvas in a hand-carved frame that was to receive a prize of \$20 remained steadily before me ... I had never seen that much money. It was the sort of sum — just thinking of it — that kept me awake at night."

So Scudder drew a crayon portrait of a mother and child copied from a picture she found in an old almanac. She also tried a hammered brass tray which was supposed to be the head of Medusa. But it was "a much mutilated one" she confessed.

Peddle contributed a water color of wild roses, an ice cream set of hand-painted china and fuchsias designed on velvet.

When each had completed their share of the list, they carried the finished products to the fairgrounds and left them anonymously at the art exhibit division.

By the next week the fair opened and the girls went to check out the results. Scudder recalled: "Grasping each other by the hand we timidly approached the building and peered in. There ... surrounded

by an extensive collection of glass jars filled with home-made peach preserves and plum jelly, and really occupying the place of honor, was my hammered brass tray of the head of Medusa.

"I have never since experienced a thrill like that; I never shall ... Even when I saw my 'Frog Fountain' placed in the Metropolitan Museum of Art in New York and my 'Boy with Fish' in the Luxembourg Museum of Paris, I did not have nearly the same sensation of achievement as when, at the county fair of Terre Haute, I stood before that hammered brass tray of the head of Medusa surrounded by home-made peach preserves and plum jelly."

Peddle and Scudder went to the fair every day to see their articles exhibited. When Saturday came and the prizes had been awarded, they found blue ribbons attached to each of their entries.

Later, both women would exhibit work at Chicago's Columbian Exposition in 1893. Both would study abroad (Scudder in France, Peddle in Italy) and win prominence as sculptors.

Although their lives went in different directions, they began their artistic interests in Terre Haute. Their first "public" success was at the Vigo County Fair where they carried away all the prizes.

At the time, they were thrilled and undaunted by the fact that no one else had bothered to enter the contest.

Scudder + Peddle

Scudder, Janet.
16142

WOMAN'S DEPARTMENT CLUB TO
DEDICATE MEMORIAL FOUNTAIN



The club year of the Woman's Department Club will open Wednesday with the observance of President's day. The honor guest will be Mrs. Samuel Elliott Perkins. Ceremonies dedicating the memorial fountain presented to the club by members in honor of Mrs. Edward J. Robison and shown in the foregoing picture will be the principal feature of the program. Mrs. Robison, one of the founders of the club and a past president, died in November, 1926.

The fountain is of bronze and is called "The Playful Boy With Frogs." It occupies a place in the alcove of the main floor beneath the stairway. It was designed by Miss Janet Scudder and is the only example of her work in Indianapolis. Miss Scudder is a native of Terre Haute, but has spent much time in New York and Paris.

Mrs. H. B. Burnet, chairman of the memorial committee, has arranged the program. Assisting Mrs. Burnet are Mrs. R. E. Kennington, Mrs. Samuel Ashby, Mrs. Robert Elliott, Mrs. E. H. Darrach, Mrs. J. P. Goodrich, Mrs. Charles T. Hannah and Mrs. L. M. Edwards. Mrs. Ronald A. Foster is treasurer.

Services dedicating the memorial will start at 11 a. m. and will be fol-

lowed by a luncheon. Special guests at the luncheon will be Mrs. Felix T. McWhirter and Mrs. W. W. Thornton, past presidents and officers of the State Federation of Women's Clubs. A short reception for officers, directors and heads of departments will follow the luncheon.

A short musical program will be presented at 2 p. m., including a song service, with words by Miss Janet Shaw and music by Mrs. Blanche Williams. It is dedicated to Mrs. Perkins and is to be sung by the Woman's Department Club Quartet. A musical program will be given by the Mary Traub Busch vocal and string trio, composed of Miss Mary Willets Rodgers, soprano, whistler and violinist; Dorothea Webb Ward, mezzo-soprano and cellist, and Mrs. Mary Traub Busch at the piano.

REFERENCE
DO NOT CIRCULATE

By Janet Scudder

JULY 24-1894

Artists (WV) - Scudder, Janet

Terre Haute Gazette

SATURDAY, DECEMBER 16, 1893.

WOMAN'S WORLD.

"The Nymph," Miss Scudder's
Statue Has Arrived and

Is Now in Place at the Public
Library.



THE statue modeled
by Miss Janet
Scudder as an order
from the citizens
of Terre Haute for
the World's Fair,
arrived yesterday
and has been placed
in the public library as previously ar-
ranged.

There is really no first class position
in our library room for a statue. The
light is poor. This room was not de-
signed, either for a library or an art gal-
lery.

A library should be located on a cor-
ner and have light from at least three
sides, and it is only a question of time
until we will have an imposing structure
especially built for this purpose. It is
understood that one of our wealthy and
progressive men is seriously consider-
ing erecting a library building as a
monument to keep his memory fresh
with generations yet unborn.

Miss Scudder will come down from
Chicago soon and touch up the Nymph
and possibly change the position as her
artistic eye may dictate.

The following notice appeared in the
Chicago Herald while the statue was in
the Indiana State building.

THE NYMPH.

AN ARTISTIC TRIUMPH FOR A YOUNG INDIANA SCULPTRESS.

The statue of the Nymph was one of
the most admired features in the In-
diana building at the Fair. It was the
work of Miss Janet Scudder, a pupil of
Lorado Taft, and was executed on an
order from the citizens of Terre Haute.
The figure is easy and graceful in pose,
and the work was marked by a free-
dom and felicity in execution that re-
flects credit upon the promise and abil-



NYMPH.

ity of the young sculptress. It will or-
nament the public library at Terre
Haute.

Mr. and Mrs. E. C. Black celebrated
the twelfth anniversary of their mar-

WOMANS WORLD

BY
SUSAN W. BALL.

Our New Library.

At last the fruition of the hope for a beautiful library building has been realized. For years there was talk of the school board erecting a building on its ground next to the high school. Then there were faint rumors afloat that a public spirited citizen intended presenting one to the city, which finally resulted in the announcement that Mr. Crawford Fairbanks was the citizen. To the impatient public it seemed as if the committee, appointed to select plans, would never make a decision. Then when the work was actually begun the artisans were so leisurely, stopping weeks, and even months at a time, until hope deferred made the heart sick. Finally the day came for its exhibition to the public as a completed building minus the books. Again there were weeks of painful suspense and delay of the most tantalizing nature, in which hair-splitting points had to be adjusted between the school board and the civic city. People settled down to almost the thought that with the delicious cake within tempting nearness to the mouth it was to be withheld, to be dangled there for an indefinite period, until it became stale.

Saturday evening was a gala occasion at the Emeline Fairbanks Memorial library when the whole building was brilliantly illuminated and thrown open to the public, equipped completely, ready to enter upon its useful career. Those who had only seen it during process of construction, with the dirt and incompleteness all about, were surprised and delighted at the beauty and convenience of every part. It was in the nature of a private reception Saturday evening when the guests were out in their good clothes and their company manners, with the added interest that the elegance all about them was not the possession of a single host or hostess, but that each present was there in that capacity; that this delightful place for reading was theirs to use whenever they so desired.

Mrs. Hughes, the librarian, and her assistants, Miss Grace Davis, Miss Minnie Conner and Miss Florence Crawford, wore mighty happy expressions. They deserve all the pleasure they can derive in working amid such charming surroundings for they have labored faithfully under great disadvantages for a year in the old quarters. None but a housekeeper can fully realize what it is to be in a state of upheaval, preparing to move for months with a house full all the time of company. Mr. Cowan, the florist, sent the ladies a quantity of flowers for decoration on the opening evening, which were tastefully arranged. The first thing that arrests the eye on entering the building, in the way of furnishings, is the stately palm left by Miss Marietta Grover in her will to the library. It is many years old. The fact that it was Miss Grover's constant companion for these years adds greatly to the value of the plant to that large part of this community who knew the donor in her school career here. Of course the elegant dome attracts the visitor either in the evening or at night when the myriad of electric lights cast a glamour over every part of the building. The fine mahogany furnishings have been fully described by the papers. It may be said that enthusiastic scribes have not painted the furnishings in any too glowing terms. The numerous charts or bulletins in the juvenile department are a striking addition to the equipment of the new library over the old. Miss Grace Davis, who is quite an artist, prepared these charts, which she expects to change from time to time. The new ones may not be so elaborate as these because she expended much time on those now up, as the date for moving was deferred. One of these bulletins is labeled Animal Stories. In the center are the names of all the stories about animals in the library, beginning with Aesop's Fables and ending with Sewell's Black Beauty. Around this are drawings of animals which at once arrest the attention of the children. There is a recumbent puma, a lion, a polar bear, camel's head, cat, rabbits running, fox, jackal, wolf, moose, mice, chipmunk, prairie dog, goat, chimpanzee. They are most life-like, pleasing the children greatly. As new books on animals are bought they will be added to the list. Another bulletin is on Indians and Indian Stories, with a list of twenty-nine books. This chart is illustrated with a picture of Sitting

Bull, Sioux of South Dakota, Washakie of East Shoshone, Wyoming, a drawing of a canoe, wigwam, earthen ware cooking utensils of the Indians in all colors. One small boy who stood by looking at the bulletin of animals, said: "I have read nearly every one of the books here, but I would like to read 'em again."

Colored butterflies pasted on a chart not only make a pretty picture but suggest to the juveniles what to read on the subjects, as the books in the library on these beauties are here given. Those interested in Greek stories will find on a bulletin the titles of the volumes to be had with pictorial decorations.

One of the most ingenious of Miss Davis' suggestive helps for the juveniles is in two ladders and "steps to mount for short people."

The idea is for the young people to find a guide in these steps and ladders, which will be changed from time to time. The books selected for the steps are: First, Wheeler's Mother Goose Melodies, Brown's Flower Princess, Andrew's Seven Little Sisters, Ruskin's Legend of the Golden River, Wade's Little Japanese Cousins, and for the last step is Stevenson's Child Garden of Verse. This is the way the ladders are mounted, beginning at the foot: Arabian Nights, Lyle's Merry Adventures of Robin Hood, Frost's Knights of the Round Table, Trowbridge's Brave Deeds, Brooks' True Story of Benjamin Franklin, Doubleday Stories of Inventors, St. John's Things a Boy Should Know About electricity. This is the way the children are helped to climb another literary ladder, beginning at the foot: Grim's Fairy Tales, Clarke's Story of Troy, Andrew's Ten Boys, Lamb's Adventures of Ulysses, Dickens' Little David, Lamb's Tales from Shakespeare. Miss Davis says it is quite a hard matter to select just which should be placed relatively on these ladders, that others might have made different selections. A bird bulletin is to be put out at each season with the birds to be found in the woods here illustrated, accompanied by the works in the library on the subject. The chart on birds was prepared so long ago that they have gotten tired waiting for the opening of the library and flown away. The title which had read "Birds Now to be Seen Here," was taken off and a verse of poetry put in its place. The library has thirty-two books about birds and four stories on this subject.

Back of the librarian's desk is a case of duplicate books with a card announcing that these books belong to the duplicate pay collection, three cents per day. The same books are in the two weeks class on the other shelves. These duplicates are furnished those who would rather pay the fee than wait. There has been some criticism of having any fees in a free library, but this system has been adopted in many libraries as an accommodation to the novel reading public. The library is free, still there are fines assessed for books kept out over a stated time. There are two or three copies of new novels which is all the funds will justify for the novel department. Some persons coming for a popular novel would rather pay three cents a day and get the book than wait for the volumes to be returned.

The librarian has plans for adding features which will make the library more attractive to readers. One week she will have all the works on a given subject displayed on tables where by inspection may be found what is desired and a comparison drawn. She is expecting soon to make a display of all the books on civic improvement matters. The young people were evidently delighted with their room. When I was in Monday morning there were more children present than grown ups. They are allowed to go about and select any book they wish and sit down and read on the chairs at tables constructed for their short limbs. When they want to take a book home the assistant at the desk in this room stamps their cards. All the old cards are being called in as fast as presented. Brand new ones are issued to start off with the new regime.

The Nymph.

Personally I was most interested in the location and improved appearance of the only statue in the

library, "The Nymph," by Janet Scudder. This statue, as will be remembered, was presented to the library after the Columbian world's fair at Chicago. As a member of the board of lady managers of this fair I collected the money for the statue—one thousand dollars—from citizens of Terre Haute with the understanding that after the fair it was to be put in the city library. Many of the states of the union gave commissions to the women of their commonwealth for statues for this fair, which did more to encourage and develop latent talent in sculpture than had been shown in the whole previous history of the country. Persons unfamiliar with the value placed upon this branch of art thought a thousand dollars was a very big price for anything done in staff—they argued this material could be bought for a small sum per pound. It is generally known by those who have given any attention to art matters that artists charge for designs, replicas being made for much less. This statue of Miss Scudder's never had a fair showing in the old library, perched as she was upon a platform in an alcove, with no opportunity to view her rightly from any but the full face. She always seemed out of place there—far too colossal. She has at last come to her own. She is in a setting fitting her dignity and grace. No one ever saw the beautiful curve of her neck or the inclination of her body in the old library. I asked Miss Scudder to name the statue but she at first declined to do so, saying, "Oh, let people call her anything that is suggested to them." Artists usually dislike to name their works or to explain what they mean. They think the subject must be interpreted by each mind as it appears to the individual. But on being urged Miss Scudder said she had in mind a nymph who, in her wanderings through the woods, had come to a little stream. The pose is when she has stopped a moment, is looking down at the water before stepping across. I wish every one who goes to the library would be sure and view "The Nymph" from the juvenile room. It is from this vantage ground that her greatest charms are shown, the graceful head, bend of the body and arm. The full face is less attractive. Especially I wish all those who subscribed to this statue would go and pay "The Nymph" the compliment of a call while she is fresh and clean and in her new environment. It is feared she will not stay in this spotless condition long when the furnaces are fired up or her feet until that time, since all the youngsters seem not to be able to resist putting their fingers on them when gazing into her face. Mrs. Hughes says she will have a tablet put on the statue, so that future generations may know her name and that of the talented Terre Haute sculptor, Janet Scudder.

Mr. James Paxton Voorhees' bust of his father, Senator D. W. Voorhees, in the first reading room is well placed and in these opening days constantly viewed by visitors who have not yet seen it.

The next addition to the library in the way of statuary, ought to be a specimen of the work of Terre Haute's other sculptor, Caroline Peddle Ball. These three are all the workers in the plastic art up to date whose nativity can be claimed by Terre Haute. There will be others. Harriet Hosmer was not born here but from long visits to her late cousin, Mrs. Charles Fuller, we claim her as an adopted daughter. Perhaps when she opens up those packing boxes in Rome she will send the library a remembrance.

Mrs. I. H. C. Royce, Miss Carrie Bunce and Miss Anna De Camp will leave Tuesday for Lake Geneva to attend the convention of Young Women's Christian association of the middle west. Other associations meet during the summer at Asheville, N. C.; Silver Bay, N. Y.; Waterbury, Conn.; one in Oregon, one in California and another at Lake Side, Ohio.

Mrs. Shields, who has been visiting her sisters, Mrs. Theobald and Mrs. Kaufman, has returned from Chicago.

Miss R. O'Donnell has returned from Chicago, where she visited Miss Nellie Hay.

Miss Hazel Levinson and Miss Louise Roudel are spending two weeks at Macatawa at the Kolsen cottage.

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Stricycle	44	44.71	-0.64
StewStev	34	22.82	+0.18
Stryker	09	45.84	-0.27
SturmR	40	7.30	+0.06
SunMicro	40	4.08	+0.05
Sunair	11	11.98	+0.04
SunriseSen	48	48.57	-0.48
SunTrst	2.20	70.68	-0.03
Supvalu	61	32.56	+0.35
SykesEn	7.03	7.03	-0.20
Symantec	20	20.50	+0.40
Synovus	73	27.37	+0.38
Sysco	60	33.87	-0.01
TCW	40	5.22	-0.06
TECO	76	15.47	+0.07
TJX	18	24.18	-0.12
TXU Corp	2.25	76.90	-0.65
Target	32	50.09	-0.35
TellMexL	1.20	34.95	-0.08
Tellabs	7.22	7.22	-0.04
Telular	5.68	5.68	-0.07
TempleInt	1.80	79.50	-1.39
TmpDrgn	68	16.78	-0.60
TmpGlb	48	8.59	-0.26
Tengco	28	28	-0.38
TecoAut	13	13.03	+0.34
TextInst	10	25.34	-0.70
Textron	1.40	75.28	-0.36
Thornbg	2.72	27.66	+0.02
3Com	3.51	3.51	-0.31
3M Co	1.68	85.07	-0.26
Tiffany	24	32.31	-0.21
TimeWarn	17	17.84	-0.36
Total SA	3.53	118.31	-1.41
ToyRU	25	25.91	-0.18
TrackDals	2.51	2.51	-0.08
TrCda g	1.22	24.23	-0.45
Tradgar	18	17.11	-0.21
TriadH	45	45.46	+0.18
TrinityIn	24	28.60	-0.73
TycolIntl	40	34.46	-0.30
Tyson	16	18.82	-0.05
UGI Corp	1.25	44.95	-0.88
viUSG	31	31.88	-0.25
UniSrcEn	78	30.32	-0.44
UnionPac	1.20	69.59	+0.24
Unisys	6.83	6.83	+0.07
UnidAuto	44	28.17	+0.05
UDelense	13	73.37	-0.03
UDomR	1.17	20.96	-0.25
UPS B	1.32	72.26	-0.74
UtdRenti	20	20.75	-0.09
US Bancp	1.20	28.43	+0.03
US Enr	5.94	5.94	-0.71
USSteel	32	54.48	-1.31
UtdTech	1.76	101.86	-0.88
Unocal	80	59.68	-1.08
ValeantPh	31	22.77	-0.03
VKMOT	1.00	14.23	-0.26
VarianMs	35	35.08	+0.18
Vectren	1.18	28.05	-0.20
Veritas	22	22.49	+0.51
VerizonCm	1.62	34.91	+0.45
Viacom	28	35.48	-0.41
ViacomB	28	35.16	-0.34
VladCp s	16	27.05	-0.10
Vishay	12	12.21	-0.08
Vitesse	2.58	2.58	-0.06
Vodafone	55	26.28	-0.07
Wabash	18	24.89	-0.70
Wachovia	1.84	50.10	+0.19
WalMart	80	50.65	-0.25
Walgrn	21	46.47	+0.72
WAMull	1.84	39.69	-0.02
WRIT	1.57	28.15	-0.26
WsteMinc	80	29.36	-0.03
WatsnPh	31	31.87	+0.12
WeinRlt s	1.78	33.71	-0.29
WeissMk	1.12	36.91	-0.31
Wellmn	20	14.06	-0.33
WellPoint	121	121.87	-0.23
WellsFrgo	1.92	58.74	+0.36
Wendys	54	39.00	-0.18
WestStarEn	92	21.81	+0.18
WWireless	37	37.98	+0.18
Weyerh	1.60	67.91	-0.73
Whipl	1.72	66.68	-0.34
WhiteElec	4.75	4.75	+0.04
WholeFd	76	101.41	+0.36
WmsCos	20	18.32	-0.09
WirelessT	12	2.60	+0.03
WiscEn	88	34.40	-0.03
WolWW s	26	20.97	-0.23
WorldGate	3.85	3.85	-0.10
Wrigley	1.12	64.57	+0.32
Wyeth	92	41.15	+0.75
Wyann	89	89.14	-0.76
XOMA	1.15	1.15	+0.04
XcelEngv	83	16.93	+0.02
XcelEplA	3.60	68.50	+0.02
Xerox	14	14.83	+0.12
Xilinx	20	29.13	+0.60
Xybrnaut	59	59	-0.12
Yahoo s	30	30.87	-0.12
YumBids	40	50.60	-0.38
Zimmer	78	78.71	-0.99
Zolltek	11	11.88	+0.03
ZweigTl	55	5.17	+0.05

percentage point, to 2.75 percent. It was the seventh such increase since the Fed began bumping up rates later this year if inflation were to worsen, analysts said.

supervisory workers dropped 0.1 percent in February, compared with a 0.2 percent increase in January.

WABASH VALLEY

A series of tributes to hometown heroes who have made a difference.

Artists (WO)

Janet Scudder



Terre Haute native Janet Scudder ranks among America's most renowned sculptors. Born to William Hollingshead and Mary (Sparks) Scudder Oct. 27, 1869, she was christened Netta Deweze Frazee Scudder. In the 1870 census and the 1887 Terre Haute High School commencement program, she was referred to as "Nettie." Her childhood was marred by tragedy. Her mother died Sept. 6, 1874, at age 38, and four of her seven siblings died before they reached adulthood. Brother Charlie, her favorite playmate, drowned Aug. 6, 1885, at age 17. A hardworking confectioner who manufactured and sold candy and ice cream at 638 Wabash Ave. behind the family residence at 637 Cherry St., William Scudder was treasurer of the First Congregational Church, served two terms on the city council and was a trustee of the Terre Haute Public Schools.

After Mary Scudder's death, Nettie's primary care rested with Hannah Hussey, who began residing with the Scudders in 1857 when Nettie was only eight years old. Nettie loved Hannah — her maid, cook, nurse and confidant — and resented her stepmother, her father's second wife. In 1881 Scudder's confectionery was relocated to Dowling Hall at 22 North Sixth St. However, a house fire caused financial havoc. Soon after entering high school, Nettie began taking drawing classes conducted by Professor William Ames each Saturday at Rose Polytechnic Institute. Caroline Peddle Ball, another student in the class, also became a sculptor of international standing. The pair became close friends, submitting exhibits and winning prizes at county fairs in Indiana and Illinois. Despite his fragile resources, William Scudder enrolled his precocious daughter at the Cincinnati Academy of Art in 1887 where Nettie, by her choice, became "Janet Scudder." Woodcarving was her primary interest. Unfortunately, her father died Sept. 15, 1888, "from nervous prostration" at age 59. At the time, Janet was teaching woodcarving at Coates College for Women in Terre Haute.

Scudder moved to Chicago in 1891 and, after employment as a woodcarver, became studio assistant to sculptor Lorado Taft, who was working on the 1893 Columbian Exposition. Through associations with Taft, Janet earned commissions for statues for the Indiana and Illinois buildings at the fair. She then became a student of Frederick MacMonnies in Paris, France, returning to New York in 1895 to earn an important commission from the New York Bar Association.

Upon returning to Europe in 1896, Scudder was influenced by Donatello and Andrea del Verrochio, 15th century Italian sculptors, and began work on her "Frog Fountain," versions of which were acquired by architect Stanford White and the Metropolitan Museum of Art. Soon regarded as an innovator of garden sculpture, Scudder's exquisite award-winning fountains — most depicting cherubs or fauns — adorn museums, embassies and estates throughout the world. Sheldon Swope Art Museum and the Woman's Department Club of Terre Haute are beneficiaries. Her bas relief portraits and emblems in ceramic and bronze, including the coveted Indiana Centennial Medallion commissioned in 1916, are highly esteemed.

Except during World War I, Scudder resided in Ville d'Avray near Paris after 1909 and, in later years, became a painter. She visited Terre Haute about 18 months before her death on July 9, 1940, at her last summer retreat near Rockport, Mass.



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Terre Haute Tribune-Star Thursday March 24, 2005 pA7

Scudder, Janet

Vigo County Public Library

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T s DEC 15 1985

JANET SCUDDER

Artist (WV)

A native of Terre Haute, Janet Scudder became one of the most revered sculptresses of her day. Born in 1874, Scudder attended and graduated from the Terre Haute High School. Having finished formal education, she decided to take wood carving lessons (persuing a favorite passtime of hers) from a Rose Polytechnic Instructor.

Having developed some proficiency at the craft, she decided to establish a wood carving class herself but was unsuccessful. At this point, she decided to further perfect her skill by attaining training in Cincinnati. She was later engaged by a Chicago firm as a wood carver but was dismissed when it was found out that she was not a member of the union. It was at this time that Chicago was preparing for the World's Fair and Janet was hired by Lorado JTaft, a reputed artist, to design statues for the exhibit. She was assigned to the modeling of two statues, one each for Illinois and Indiana. Having thoroughly decided upon a career in sculpture, Scudder, with her compensation received from the fair, set out for Florence, Italy and Paris to further her studies.

Upon returning from Paris, she established a studio in New York. She tried repeatedly to attract the attention of the great architect, Stanford White, so that she might acquaint him with her work, though without success. However, one day when stopped by traffic, Mr. White introduced himself to Scudder and commented upon a fountain of hers that he had seen. In fact, he offered to purchase it. This was Scudder's first real break. He later commissioned her to model a number of fountains for homes he was designing. Disappointingly, however, White took ill and died suddenly and Scudder was left again unemployed. She accepted a small commission to design the seal of the New York Bar Association and this set Scudder in motion again.

She returned to Europe to model fountains in Italy. She opened a studio in Paris and it proved very successful as she made several fountains for her many clients there including the American Embassy. She also created five medallions which were placed in the Luxembourg Museum. Her work did not go unnoticed in the U.S. either, as her Frog Fountain was placed in the Metropolitan Museum of Art in New York and her "Fighting Boys" in the Chicago Art Institute.

Her love of art did not stand in the way of her patriotism as, during WW I, she offered her villa as a hospital and was employed to paint the canteen huts used widely during the war. Janet Scudder became a renowned and much loved sculptress and her works were much adored. She won medals for her works at the Chicago Expo of 1893, the St. Louis Expo of 1904, and the San Francisco Expo of 1915, as well as the Olympiad Medal in Amsterdam in 1928. She died June 10, 1940.

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SCUDDER, JANET

Special Collections



BOY PLAYING WITH WATER BY JANET SCUDDER

HR 157 (W 12) Dec 30-1940
"Boy Playing With Water", by Janet Scudder.

Miss Janet Scudder
MRS. S. M. COWGILL

Only recently has her home town heard much of Janet Scudder so, after such long neglect, we scarcely can hear too much. Like the lives of all the truly great, it is an inspiration. Some one has said "There is nothing commoner than a common man" nor is there anything more melancholy than a common man to be thrust by circumstances into a place of prominence which he is ever incapable of filling with credit to himself or his country. But what is a 'common man'. He is, I think, an undeveloped person who has never attained spiritual greatness. The antithesis is one who has. Such was Janet Scudder. She was

born in Terre Haute and died near Rockport, Mass., June last, having rounded out sixty-six full, fruitful years. She made herself great by traveling the only road that leads to greatness, perseverance; consistent, conscientious perseverance. She became one of the world's greatest woman sculptors. She had many illustrious teachers, the most helpful and famous of which was Lorado Taft, but once having encompassed the principles of sculpture she went to work on her own. Great authors say the way to write is to write. The way to attain the high eminence which was

Miss Scudder followed the same general rule. She exemplified the axiom, "There is no short cut to success" and it might be added, neither is it an easy road. She knew hunger, exposure and the rigors of the elements but she never deviated from her course; on and on and upward she climbed to the very pinnacle of success, winning recognition, capturing medals and finally attaining sufficient material competence to assure her comfort.

She specialized in fountains, joyous, lovely fountains. Her best known are, "The Frog Fountain" now in the Metropolitan, "Young Diana" and "Little Lady of the Sea", both of which received acclaim in Paris. "The Boy and Fish Fountain" in The Musee de Luxembourg, Paris; "The Seaweed Fountain" in the Brooklyn Museum and "The Fighting Boys Fountain" of the Chicago Art Institute. Others are in The Congressional Library, Washington; Peabody Institute, Baltimore and The John Herron Art Institute in Indianapolis. One of her very loveliest pieces is in the outdoor museum at Bookgreen Gardens, Charleston, South Carolina. Her fountains are also on many estates, that of the Rockefeller's, Harold McCormick's, and James Breece' at Long Island and at those of the late Stanford White. I trust that someone with skillful, devoted pen will compile a complete, relevant, and tender biography of this great woman. Her recent visit with us here in Terre Haute still lingers in our memory. She was the guest of our most public-spirited woman, Mrs. Walker Schell. It now appears that the visit that created such a flutter of excitement among us was one of especial pleasure to Miss Scudder as well. She recounted all the joys of it in very minute

Also Called "BOY PLAYING WITH FISH"

detail to her close friend, Mrs. Cothren who is the administratrix of her estate. On account of the pleasure of this visit here, Mrs. Cothren has given to The Department Club the exquisite, spritely, sportive, fountain, "Boy Playing With Water." Four casts have been made of this fountain, one for the estate of Charles Sabins, Long Island, and one for each of the two estates of Richard Hoover of Magnolia, Massachusetts and the fourth will be placed in the garden of The Department Club. The companions of this fountain were sold for forty-five hundred (\$4,500) dollars each but it seems almost profane to value them in terms of currency. We are all sincerely grateful to both Mrs. Cothren and Mrs. Schell for this gift.

It must be a source of extraordinary satisfaction to Mrs. Schell to know that she provided what Mrs. Cothren said that Miss Scudder designated "the red-letter experience" of her later years, this visit to Terre Haute. I have in my possession a personal letter from Miss Scudder written promptly after her return to New York which expresses the pleasure of this visit to her home town after forty years absence, having left here quite unknown and to return and be overjoyed that "the best people of the town" as she stated it, bestowed such honor upon her. This proves her spiritual greatness, how void of egotism and egotism she really was. We were overwhelmed with the honor of her presence but obviously this never occurred to her. At the very zenith of her greatness, she passed beyond.

as he was under 20—he was Director of the Greek Theater on the Palatine.

The Scandinavian American artists now exhibiting at the Brooklyn Museum are brought together because of the interest they have in their common ancestry. The President of their society protests that no "national" (Scandinavian) character has been sought in forming the exhibition, as the society believes that art to be international and common to all peoples. Of course it is international and does belong to all peoples, but to deny racial features in expression through art of the minds and feelings and tastes of the members of a special race is equivalent to denying the existence of race. The exhibition is interesting as art, and especially interesting in its typical Scandinavian physiognomy mingling taciturnity with candor.

Notable Portraits

It is strong in portraiture. Olaf Brauner's portrait of Professor E. B. Titchener is a vigorous example, and his portrait of Irene Castle one of quite special distinction. J. Olaf Olsson's portrait of Ann Harding also has distinction and a wholesome tranquillity that emphasizes rather than contradicts the intellectual character of the head. B. J. O. Nordfeldt's "Felipe" unites portraiture of individual, type, environment and the school to which the artist belongs. A dark, morose, full-blooded savage painting. In antipodal mood and method is Kai Gotsche's "D. H. Lawrence in New Mexico." With delicate wash and roseleaf tint it is made plain that D. H. Lawrence holding a little dog of the region broodingly upon his knees, may be in New Mexico, but is not, nor ever will be, of it. It would be difficult to find a more insinuating portrait or one that tells more of character, all innocent of feature as it is.

In still life Henry Mattson's "Tulips" makes the deepest impression. Color and light in sensitive ebb and flow over form of sound definition.

There are many landscapes and the sunshine and snow and green trees and bright costumes of Norway and Sweden lend a casual brightness and outdoor atmosphere to the walls. Homer E. Eliertsen's "Winter Afternoon" has the limpid quality of water color, and vital rhythms in its design. A few decorations of which Kai Gotsche's is the most successful. A little bronze sculpture and a good deal of excellent and typical sculpture in wood. The individual items call for a more careful notice than it is possible to give them at the present time, but there will be later opportunity, as the exhibition lasts through February.

Albert Gos, a Swiss painter, who has made Alpine scenery his special subject, is showing over eighty of his landscapes at the Brooklyn Museum. Mr. Gos has lived among the mountains and studied their various aspects with devotion and enthusiasm. The sincerity with which he records his observations is unmistakable and his work bears every mark of fidelity to appearance. The mountains have tamed him as they tame all human creatures who approach them, and in proportion as the scenery is grandiose the craftsmanship is careful and calm. You see as through a glass clearly the tempest on the Lake of Geneva, the mud avalanche near the Roc de la Vache, moonlight, fog and sunshine, rocky summits, thawing snowfields, the cold smile of the Matterhorn after the storm, pine trees and underbrush, and you remain peacefully outside the scene, marveling at the courage that has attempted to penetrate its heroic mysteries.

The exhibition of Janet Scudder's work at the Ferargil Galleries includes three new pieces of sculpture brought over from Paris, where Miss Scudder has been working the past five years.

One is the "Moonlight Diana," a tense, alert figure, light draperies clinging about the form or blowing away from it in fluttering folds, draperies in which the classic, the medieval and the modern mingle indistinguishably. The head on the long, straight neck permits no compromise



"Moonlight Diana," by Janet Scudder.
In Exhibition at Ferargil Gallery.

with the past, however. The head is that of a modern woman, and, if one may entrust fundamental significance to a term the depths of which are seldom sounded, a modern lady. A clear fineness of contour, a trained precision beneath the free bearing, an indefinable look of race and physical discipline, make it impossible to think of the original as other than a fine flower of civilization, a personality defined and shaped by the pressure of its traditional background. A goddess, indeed, standing for the best in modern life, as Athena Parthenos stood for the unbroken spirit of Athens. If modern life is complex and subtle and sparse in comparison with the full-rich simplicity of the life embodied in the virgin goddess of Athens, it nevertheless is our own, and the expression given to it by this peculiarly discriminating sculptor is soothing to our somewhat battered pride.

Fountain Figures

The other new pieces are fountain figures, children in the putti class and as real as the little children of Florence, over whose dimpled bodies water so long has flowed. Some one said of Miss Scudder's work of several years ago that it betrayed the completeness of her knowledge and rounded out intention with a too adequate technique; that now her work again shows the searching mind and thus renews interest. Whatever the reason, the "Moonlight Diana" is fresh as the dew and the dawn—fresher and more incofruptibly youthful than the pretty children.

The catalogue of the Jan Kleykamp collection of Chinese and Japanese paintings, recently issued, contains a preface by Dr. Laufer and description and comment representing modern research accompany the titles of the 100 examples selected for the catalogue from the general collection of several hundred.

The plates are beautifully printed and give a remarkably fair idea of the exquisite modulations of tone in

work of this character. Without the text the pictures would form a valuable item in a well-furnished library of Oriental art, but with the text the volume becomes as nearly indispensable as an illustrated catalogue can be.

Dr. Laufer's preface is given to an account of Raphael Petrucci, who laid the foundation for the Kleykamp collection and who is described as "a great scholar and broad-minded collector." His career up to 1902, when he devoted himself exclusively to the art and philosophy of the Far East, was not only varied by its variety contributed from many angles to an adequate preparation for his final

New York Times
May 31, 1926
JAN 31 1926
JARY 31 1926

preoccupation. Born in 1872 of an Italian father and French mother, Petrucci studied in France, technology and art, drew the illustrations for Voltaire's "Candide," edited by "La Plume," worked as a draftsman for various journals, restored an old chapel at Monte-Romain, studied philosophy and science, lectured in Brussels on the general history of science, married the daughter of the Flemish animal painter, Alfred Verwee, and took up his permanent residence in Brussels, where he was appointed director of an Institute of Hygiene. In 1902 he received a call to the Institute of Sociology founded by Solvay and then embarked upon his Oriental researches. He died fifteen years later from diphtheria at the age of 44. Dr. Laufer is well within the bounds of fact in saying that he was not a narrow specialist, but a sort of universal genius who had original ideas on the most varied subjects, interested in everything, "a man of the world, an harmonious personality, scholar, philosopher and artist at the same time." In his principal work he explains how the philosophical ideas of the Chinese are translated into their landscapes. He wrote other books on Chinese painting, and under the guidance of his friend, E. Chavannes, published a number of translations of inscriptions on ancient Chinese bronzes.

A Demon Exorciser

The Japanese painting, "Shoki in Search of a Demon," was painted on coarse gray paper in ink and belongs to the Kano school of the seventeenth century. It is described as follows in the catalogue: "A remarkable motion picture of Shoki (Chinese Chung K'wei), the famed demon exorciser. Stepping out toward the right in high black-satin boots, with an air of grim determination and menacing countenance, clutching in his right fist the double-edged sword that slays the devils, he is on the warpath lurking for a near-by victim, whom he is sure to capture. Every nerve and fibre in him is electrified, his body shakes with emotion; the wings of his caps, his bushy brows and his long beard are in motion; the night wind blows up his fluttering garb. The figure is vigorously drawn with the fewest possible strokes in bold sketchy outlines.

Shoki is a conspicuous figure in Japanese art adopted from the ancient lore of China, where his portrait is still hung up in doorways on New Year's Day, in order to keep off mischievous goblins. He wields powers of exorcism over malignant demons. His legend dates from the days of the T'ang dynasty, when he was a ghostly protector of the Emperor Ming Huang (A. D. 713-762) from the evil spirits that haunted his palace."

JANET SCUDDER'S SCULPTURE SHOWN

Her Emancipation From In-
fluence of MacMonnies Is
Evident.

SHE STUDIED UNDER HIM

Two of Largest Works in Ex-
hibition Are Fountains,
Done in France.

The exhibition of Miss Janet Scudder's sculpture in the Gorham Galleries gives one the fullest chance to observe the development of this fine artist's talent that New York has had. It includes a long series of decorative bronzes, beginning with those made at the time Miss Scudder was studying with Frederick MacMonnies and culminates in a group of impressive fountains and portraits in which she has completely emancipated herself from the influence of her early master.

Miss Scudder, in line with virtually every American sculptor who has achieved celebrity, has worked much in France. It is in fact the one place in the world to learn sculpture, for though Italy boasts of many classic examples in its galleries, it lacks present day artisans of first rate merit; and style in all the arts appears to be acquired more from observing practice than precept.

Fortunately for herself, Miss Scudder has found it possible to divide her career between the country of her birth and the country of adoption, and consequently she keeps in touch with the trend of feeling here without losing the plasticity of the French method. Even since the war she has found it possible to get to France and to work there. It is said that she will soon return to France, not to work at sculpture, but to engage in war relief work.

Fountains Are Exhibited:

Two of the largest works of the collection are fountains, both done during Miss Scudder's recent stay in France. One is a children's fountain of imposing dimensions, the youthful figures circling the base being composed with sureness and grace, and the individual figures being modelled with liveliness and feeling. It is a work that was planned, naturally, for the open air, and in the open it would have an effect far beyond that possible in a gallery exhibition.

The second of the large new works shows some figures composed in high relief against a panel and is intended as a wall fountain. It has a sureness of line and a plastic reasonableness, suggesting that it was worked out in Paris.

The bronzes include a long list of decorative figures which should be familiar to New Yorkers since each in turn has registered a success in exhibitions here. They bear re-seeing and indeed gain upon being shown together. There is the frog fountain from the Metropolitan Museum, boys and girls toying with fish, also dancing girls, the "Seaweed" fountain and various Pans and nymphs. Of these seen retrospectively perhaps the best impression is made by the "Running Boy," which has really antique strength of line. The

attitude is most unusual yet true, and the chubbiness of the hands and knees and the heartiness of the urchin's smile are in the best classic tradition.

The newest note contributed is in the small portrait heads of well known New York women and children, some of them having been colored. The refinement of the types suggests some of the great French and Italian periods. They are a very pertinent testimony to the high state of culture to which this young country has arrived. In every way they suggest the kind of grace and attraction that used to be called fin de siècle, but for which now there is no suitable phrase.

Among these portraits are those of the Marquise de Polignac, Mme. Seygard Lane, Miss Marjorie Curtis, Master John Saunderson, Master Henry Lane, Enet, and Lydia Saunderson. Of these the most striking is the portrait of the Marquise de Polignac, which lends itself admirably to the addition of color. It is not every portrait that can be helped with color, but in this instance they have been especially happy results with the blending of the two arts that used to be practised so joyfully by the early sculptors.

MAY 1918

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TERRE HAUTE, INDIANA

J. H. Biography - Scudder

Sculptor Clashes With Church on Madonna Statue

**Janet Scudder Gives Up
Heavenly Rest Commis-
sion Over Height Question**

Drops Work of 6 Months

**Refuses to Reduce 5 Ft. 4
In. Model to 4 Ft. 7 In.**

Janet Scudder, American sculptor, who sailed on the Red Star liner Lapland yesterday, revealed that she had just had a serious dispute with the Church of the Heavenly Rest and Chapel of the Beloved Disciple, Ninth Street and Fifth Avenue, over a matter of the height of a statue.

Miss Scudder, who has been dotting museums, parks and private estates with her works of art for many years, returned from Italy recently with the model for a statue of the Madonna and Child to adorn a niche in the church. Miss Scudder's statue, however, was five feet, four inches tall, and the church authorities immediately declared that they would not have a statue of the Madonna taller than four feet, seven inches.

True enough, the niche for the Madonna and Child was protected by a canopy which necessarily restricted the size of the statue. But Miss Scudder insisted that the Madonna and Child needed five feet four inches, and offered to have part of the shielding canopy cut away. The committee of the church felt differently, Miss Scudder told as she sailed, and so the sculptor threw up her commission entirely. And now it appears that some one else will have to design the Madonna and Child—perhaps within the limits of four feet seven inches.

Miss Scudder, who has remained definitely opinionated ever since she was born on the Indiana flatlands at Terre Haute fifty-four years ago, declared that she devoted six months in the Countess Peccorini's studio at Florence to completing the model before presenting it to the church committee.

Sculptor's Friends Disappointed

Countess Peccorini accompanied her friend to the pier yesterday and added that many of Miss Scudder's friends here were quite disappointed at this impasse over the matter of height.

Officials of the church could not be reached early last night. The Rev. Dr. Henry Darlington is rector of the church, which has 1,000 members and whose site is valued at \$425,000.

As for Miss Scudder, her pieces of sculpture are to be found in the Metropolitan Museum of Art, the Brooklyn Museum, the Luxembourg Museum and on the estates of John D. Rockefeller at Pocantico Hills, Harold Pratt at Glen Cove, Mrs. Edith Rockefeller McCormick at Lake Forest, Ill., and others.

Miss Scudder, however, has a strong feeling for life. On various occasions she stated that she has never done a statue of a man in Prince Albert coat and never will. And she has said that there ought to be a law against equestrian statues.

Although she still speaks in what is known as a mid-Western drawl, and has a swinging stride which might be called Indianan, Miss Scudder likes to do dancing figures—Cupids, Dianas, sprites and fountains. She likes to catch imagination on the wing.

Now Miss Scudder is returning to set up a studio at 279 Rue de Vaugirard, Paris.

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Scudder, Janet*TRIB-STAR 7/11/1971*

STREET IN PARIS—A 1942 gift to the Sheldon Swope Art Gallery from the late Mrs. Walker Schell will be featured as art object of the week July 11 through July 17. Executed in oil in 1930 by Janet Scudder of the American School, the painting shows the typically casual cluster of store fronts, a flower stall, ancient French dwellings and the view of a Gothic church structure in the background.

PAMPHLET FILE

*Scudder, Janet*

SCUDDER, JANET

TERRE HAUTE SUNDAY

TERRE HAUTE, IND., SUNDAY MORNING, JANUARY 12, 1913.

ARTIST

BY CARL W. ACKERMAN.



NE of the fairy stories of the East is that Indiana is a nursery of fame. The goddess of Honor and Glory is supposed to dart hither and thither from the Wabash and Ohio to Michigan and, with her magic scepter, designate those to be honored with immortality. And all Hoosiers, as well as the elect, encourage these tales by saying they come from Indiana—when they are away from home—instead of

saying that their home is in Losantville, Newton or even Indianapolis.

So when there landed in New York, a few days ago, a woman who had suddenly become famous—not as a suffragist-politician or writer, but in the role of a great sculptor—the typical answer followed the natural question of her birthplace. It was Indiana.

The Society of Hoosier Geniuses had another member, Miss Janet Scudder, molder of fountains and sculptor of "The Lady From the Sea." The old fireside tales were revived. Another Indianian is famous!

Miss Scudder brought a statuette for a fountain in the gardens of John D. Rockefeller at Potantico Hills, N. Y. It was not her first piece to find favor in the United States, but it was her latest. She had already placed her fountains in the Metropolitan Museum of Art in New York, the American Embassy in Paris and in the gardens of several estates. In addition she had photographs of her newest work which is on exhibit at the Paris Salon now. It is a large statue interpreting the leading woman in Ibsen's play, "The Lady of the Sea."

One of her first fountains is now in Indiana. It is at the entrance to the auditorium of the Richmond High School. A boy representing Cupid is seen balancing himself with one foot on the back of a turtle. In his right hand above his head he holds the bow. The turtle has its head raised and from its mouth spurts the water.

In this, as in all her work, children strike the keynote of her art. She has picked the rollicking, whimsical, romping fellows—the kind every one is acquainted with—for models and made their bronze replicas so human and natural and real that one is tempted to talk to them. The figure for Mr. Rockefeller is of a boy sitting on a rock playing pipes while the water bubbles from the mouth of a frog at his feet.

Several years ago there was a little school girl in Terre Haute who liked to draw and make models out of clay and cut designs in wood. During those first seventeen years she was known as Janet. Just Janet. Then she went to the Cincinnati Art School to study and her Indiana home saw little of her. Three years later she opened a wood carver's studio in the town of her birth and awaited her pupils. In the meantime she did commercial work and was called to Chicago by a manufacturing concern to follow her "calling" there.

With her tools and blocks she made designs and figures until the union discovered that a nonunion working woman was not its kind of co-laborer, and Miss Scudder was forced to leave her bench. They say that fortune sometimes comes disguised in idleness. Perhaps, but the elect soon see underneath the garb.

About this time Chicago was preparing for the World's Columbian Exposition and the state and national buildings were being erected. Lorado Taft, the sculptor, was designing statues and facades for the various halls. He needed another assistant and Miss Scudder was admitted to his staff.

Genius, unlike fortune, can't be hid. The pieces of his Indiana recruit attracted his attention and she was given two statues to model. One for the Indiana building and another a figure of justice for the headquarters of Illinois.

With the encouragement and remuneration which followed she started out to inhabit the air castles built during her days of study. Her dreams, like that

STAR.

Community Affairs File

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TORTOISE
FOUNTAIN

of all artists and sculptors, was to study abroad, especially in Paris and Florence, and the following year she was in the Latin Quarter of France learning.

Day and night her hands were busy in clay and plaster. She executed ideas, patiently, and destroyed more than she kept. By gradual elimination her ideal was formed and exhibited.

New York was then just becoming the market place for art—a position she still retains. There was a time when Paris and Florence and Madrid and London claimed not only the distinction of being the art center of the world, but the mart as well. Today, says Miss Scudder, neither of these cities is the

(CONTINUED ON NEXT PAGE.)

Wins New Laurels fo

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(CONCLUDED FROM PRECEDING PAGE.)

nter. "I don't know where it is," she adds, "but as has always followed the city where the demand is eatest it may some day be in Manhattan."

On the heels of Stanford White's success came iss Scudder with her studio in New York. The art architect recognized her pieces at once and mmissioned her to model a number of fountains f homes he was designing. At his death there was on to execute his plans and her work was in vain. ss she says was the greatest blow she has suffered, r it came at a time when she most needed work, ousagement and opportunity. She, however, had ie small piece accepted. It was a design for the al of the Bar Association of New York.

She returned to Paris, but in a short time went Italy and opened a studio in Florence. Now of all dman Italian there was nothing that found so much ver as fountains and gardens. So it wasn't long ill Miss Scudder was modeling the pieces that she ked most. Then, too, she liked the happy-go-lucky- over-say-die romping youngsters that met her every- here and the Italian children became, and have

since remained, her models. She says she prefers them to children of any other nationality because they seem to take to the "business" naturally. Pos- ing for artists and sculptors has become a second nature with them.

In Florence she also applied herself to medallion portraits as well as fountains, and before she again moved her studio to Paris she had five of these pieces on exhibit in the National Gallery there. Now they are in the Luxembourg, where the works of St. Gaudens and Victor D. Brenner are companions.

In her studio in the Latin Quarter she began again on her boy figures for fountain centerpieces. Her "Young Pan" fountain was selected by Robert Bacon, ambassador to France, for the American Embassy in Paris. Her "Tortoise Fountain" was bought by the Richmond High School and a replica was placed in the gardens of Alexander Hudnut in Princeton, N. J. Her "Frog Fountain" was put in the Metropolitan Museum of Art in New York and her "Fighting Boys" fountain went to Chicago to occupy a place of honor in the Art Museum there.

Last year she came from her studio in the Ville

Community Affairs File

d'Amay, just outside the French capital, to see the gardens of Mr. Rockefeller and Harold McCormick of Chicago. She had been commissioned to execute a fountain for both these men. In December Miss Scudder brought over the Rockefeller fountain and superintended the placing of it in Potomac Hills. The one for Mr. McCormick is now being cast and will be sent to his estate in Lake Forest, Ill., some time this spring.

"No, I couldn't have my studio in Indiana or Chi- cago, or even New York," says Miss Scudder. "One has to be where there are other artists and sculptors; where there are pictures, bronzes and marbles of the masters. They are not found in the West or in New York. Then, to be successful, one must be close to the market. Paris was formerly the center of art and the city where the demand was the greatest, but we don't know where it is now. It is drifting away from France. Perhaps it is coming to New York—the greatest demand now comes from that city, you know."

"A studio in New York is impossible. It is too noisy. Every one is in such a hurry. Why, the hustle would destroy all our ideals. And besides,

models in New York are too expensive. One would have to constantly watch one's check book—if one were fortunate enough to have such.

"If the art center ever immigrates to New York it will have to be tucked some place in Harlem away from the business section. Then there will have to be an artist's colony where there are good studios and comfortable homes.

"New York is just waking up. No, Chicago is away back. If this city (she is stopping at the Hotel Richmond in New York) were as much interested in painting and sculpture as it is in music there would be no question about its being the greatest center the world has ever known.

"I couldn't have my studio in Indiana. It would be too far from other sculptors and too distant from the demand. And you know if there wasn't a demand for fountains I suppose I would be doing something else. But I like that state, I always have," she added in her quiet, unostentatious manner, "don't you?" she asked the writer. Assured that such was his feeling, she said, smiling, "I guess that's the way with all Hoosiers."

Indiana Girl,
SCULPTOR FOR
JOHN D. ROCKEFELLER,
COMMEMORATES FAIRY STORY
OF EAST





JANET SCUDDER

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Art From Swope

Tribune-Star Aug. 3, 1980 (2nd News Section)

"Young Diana" by Janet Scudder (1873-1940) is the featured Art Object of the Week from Sunday, Aug. 3, through Saturday, Aug. 9, at the Sheldon Swope Art Gallery (while the Gallery is closed for renovation during August, the art object will be exhibited at the Morris Plan Company, 21 S. Seventh St.).

Janet Scudder was born Netta Deweze Frazee Scudder in

Terre Haute, the daughter of William Hollingshead Scudder and the former Mary Sparks. She studied sculpture at the Cincinnati Art Academy and the Chicago Art Institute.

After working under Lorado Taft at the World's Columbian Exposition in Chicago in 1894, she went to Paris to study with Frederick MacMonnies and remained there for 45 years. Scudder won a medal at the



1904 St. Louis Exposition and honorable mention at the 1911 Paris Salon for "Young Diana."

She took a silver medal at the 1915 San Francisco Exposition, a gold medal at Amsterdam in 1928 and a silver medal at the 1937 Paris Exposition. She was the first American woman to have a sculpture purchased by the French government. In 1925 she became a Chevalier of the French Legion of Honor.

Her work is owned by the Metropolitan Museum of Art in New York and othe major museums. Her commissions included a work for the late John D. Rockefeller.

Scudder was a perceptive student of nature and had a masterful understanding of the

construction and articulation of the human figure. Her favorite subjects were the children of the Latin Quarter of Paris who worked as artists' models.

Perhaps one of them posed for "Young Diana," the goddess of hunting in Roman mythology. Certainly the girlish physique of Diana is a departure from the mature woman traditionally represented. In her lean proportions, lithe muscles and sprightly articulation, Diana recalls the youthful Davids sculpted by Donatello and Verrocchio, 15th-century Italian masters whom Scudder admired.

"Young Diana" was a 1942 gift to the Gallery from Mrs. Walker Schell.

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Vigo County Public Library

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JANET SCUDDER, SCULPTOR, DIES, 66

One of the World's Foremost
Women in Field Succumbs
in Summer Home

FAMOUS FOR FOUNTAINS

Works Shown in 14 Museums
—Had Lived in Paris for 45
Years—Also a Painter

Special to THE NEW YORK TIMES.

ROCKPORT, Mass., June 10—Miss Janet Scudder, one of the world's foremost women sculptors, died suddenly yesterday in a cottage she had taken here two weeks ago with the hope of recuperating from an attack of pneumonia. Her age was 66. Her body has been taken to New York, where she made her home.

She came here from Lyme, Conn., three weeks ago with a companion, Mrs. Marion Gotherin. They lived in a tourist hotel until the cottage was engaged.

Returned Here Last Fall

Miss Scudder, an American, who was especially famous for her exquisitely wrought fountains, had lived in Paris for forty-five years until last fall, when she returned to this country. She had a home here at 38 West Ninth Street.

During her long residence in Paris her studio was a favorite meeting place for American and French artists. Her sculpture is on exhibition in fourteen museums, and her fountains have graced the estates of many prominent persons. She was also a painter.

"I became a sculptor," Miss Scudder said once, "because I couldn't help it. I tried water-colors, wood-carving, portrait-painting, and I hammered brass. Brass gave me no response, and every echo was a thud."

Worked at Chicago Fair of '83

Born in Terre Haute, Ind., she was the daughter of William Hollingshead Scudder and the former Mary Sparks. She studied with Lorado Taft in Chicago, receiving her first chance as a sculptor at the World's Columbian Exposition there in 1893.

Of her work for that fair Miss Scudder said afterward: "There was so much to be done and there were so few to do it. Models of the statues were received from Paris in miniature form which had to be developed into what seemed to me gigantic proportions. An army of us went in to help. They called us the 'white rabbits,' and we wore white aprons and had workmen's hours. Every Saturday night we stood in line for our pay, \$5 a day."



JANET SCUDDER

Bonney, 1926

Miss Scudder attended the Cincinnati Art Academy before studying in Chicago, and later was a student at Vitt's and Colarossi's Academies and of Frederick MacMonnies in Paris. For her work at the Chicago fair she received a bronze medal. She won a medal at the St. Louis Exposition of 1904, and honorable mention at the Paris Salon of 1911.

A silver medal was won by Miss

Scudder at the San Francisco Exposition in 1915. At Amsterdam, in 1928, she won a gold medal, and in 1927 she received a silver medal at the Paris Exposition.

Some of Her Sculptures

Miss Scudder's works included the "Frog Fountain," in the Metropolitan Museum of Art, "Young Diana," which received honorable mention in 1911 from the Paris Salon; "Little Lady of the Sea," shown at the Paris Salon in 1913, and the "Fighting Boys Fountain," at the Art Institute of Chicago. She is represented in the Musée de Luxembourg, Paris, by her "Boy and Fish Fountain," and in the Brooklyn Museum by the "Seaweed Fountain."

Her sculpture is also to be seen in the Numismatic Museum here, the Congressional Library, Washington; Peabody Institute, Baltimore; John Herron Institute, Indianapolis, and the Swope Art Museum, Terre Haute. Her paintings have been shown at the Macbeth Galleries here.

One of her best pieces of sculpture is the "Seated Faun," in the outdoor museum at Brookgreen Gardens, near Charleston, S. C. For the late John D. Rockefeller Sr. she fashioned a bronze fountain depicting a boy playing pipes while water spurts from the mouth of a frog at his feet. The fountain was placed in the garden of the Rockefeller Pocantico Hills estate in Westchester County.

Miss Scudder executed for the garden of the United States Embassy in Paris a bronze fountain showing a Cupid standing on a globe in the center of the basin.

For the Harold McCormick estate in Lake Forest, Ill., she also sculptured a fountain. Her "La Jeune Fille" was placed in front of the American Pavilion at the Rome Exposition of 1910. The original of her "Frog Fountain" was placed in the grounds of the Summer home of James Breese at Southampton, L. I. A replica went to the Metropolitan Museum of Art, another replica was installed by the late Stanford White at a Summer place in Stonington, Conn., and another at a Summer home in Bar Harbor, Me.

Aided French in Two Wars

During the World War Miss Scudder gave the use of her home in Ville d'Avray, a suburb of Paris, to the French for war purposes. She herself did Red Cross work in France at the time, and had been an active member of the Lafayette

Preventorium Committee, caring for French refugee children since the present war began.

Miss Scudder belonged to the National Sculptors' Society, was an Associate Academician of the National Academy of Design here and, for her sculpturing work, became a Chevalier of the French Legion of Honor in 1925. She was a member of the Colony Club of this city and the Racing Club and Union Interalliée of Paris.

In 1925, Miss Scudder published her autobiography, "Modeling My Life." There are no immediate survivors.

A funeral service will be held at 2 P. M. tomorrow in St. Bartholomew's Protestant Episcopal Church, Park Avenue and Fiftieth Street.

JANET SCUDDER, Artist

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Special Collections

Janet Scudder, Sculptress, Dies

ROCKPORT, Mass., June 10.—(AP)—Janet Scudder, noted sculptor, died here yesterday after a short illness, it was announced tonight. Miss Scudder, 66 years old, had been visiting at the summer home of a friend, Mrs. Marian Cotharin, of New York.

A resident of Paris for many years, Miss Scudder was the first American woman sculptor to have a work purchased by the Luxembourg Museum in Paris and she created works which are on exhibit at leading museums in this country and France. One of her principal works, "Frog Fountain," is in the Metropolitan Museum of Art in New York.

She became a Chevalier de la Legion d'Honneur in 1925, the same year in which she wrote her autobiography, "Modeling My Life."

She was born in Terre Haute, Ind., and studied at the Cincinnati and Chicago art academies before going to Paris to work in the Vittis and Colarossi academies and the Machonnies' Studi.

Miss Scudder won medals for her works at the Chicago Exposition of 1893, the St. Louis Exposition of 1904 and the San Francisco Exposition of 1915. She also took the Olympiade medal in Amsterdam in 1928. She was a member of the National Academy.

The sculptor's "Young Diana" won honorable mention at the Paris Salon in 1911 and her "Little Lady of the Sea" was another success there two years later.

Her body was taken to New York for funeral services.

TERRE HAUTEANS' ART SHOWN HERE

Works By Late Janet Scudder and Caroline Ball Are On Display.

(Now showing at the Swope Art Gallery are some works by Janet Scudder and Caroline Ball, Terre Haute women who gained world fame in the field of sculpture. Allen D. Albert, director of the gallery, discusses these works in the following article. Ed. note).

By Allen D. Albert

OPEN almost any modern work of reference on art and you will find mention in it of Terre Haute and the Sheldon Swope Art Gallery.

This not because you and I have done anything much to make it so. It is mainly because in the B's and the S's are the names of Ball and Scudder, names that once belonged to two little girls in our public schools who looked into the future as fearfully, I've no doubt, as any of the thousands that will throng the school corridors next autumn.

From a very early day in their lives, I venture, two qualities stirred within Janet Scudder and Caroline Peddle. Each of them yearned to do a special kind of work and each of them intended valiantly to get the chance.

I did not come to know either of them, although one of the best chapters of my life was that of being an art critic in Washington, D. C., when there were a score of competitions for memorials to our national heroes. The two Indiana women were not ambitious to do general on horseback or statesmen with a roll of parchment in one hand while giving a sweep round the broad horizon with the other. I made friends with the Borglums and Charles Henry Nelhaus and Augustus St. Gaudens—but not with Janet Scudder and Caroline Peddle Ball.

A Scudder Fountain.

Yet it was Janet Scudder who introduced me to the patrons of art in Terre Haute, including the managers of the Sheldon Swope Art Gallery. I was to do a talk on the survival value of modern art for the Woman's Department Club and went by mistake to the club-house instead of the gallery. In the front lawn, rusty with advancing fall, I recognized one of Miss Scudder's little fountains and as I turned away I reflected how this artist was a daughter of Indiana, how she had given starlight to her native town.

Writing about her is easier than keeping the writing within space limits. Sculpture is now the step-child of modern art. We have American galleries which do not give room to it. The Art Institute in Chicago keeps it in the cellar. Some of its practitioners employ it to glorify flatheads, as Mr. Milles does in the extraordinary fountain that faces the Union Station in St. Louis. Others prefer to model little pigmies of the jungle, with bay windows in the middle and conical skulls at the top.

There is a school whose products all might have been carved in butter and then taken too close to the stove.

At the other end of the pendulum's swing is a school that finds bliss in the products of Canova and Thorwaldson.

Miss Scudder and Mrs. Ball

worked well between those extremes. They did not seize upon characteristics, as Brancusi. They did not find their emphasis in distortions as Jacob Epstein in his middle period. They were pupils of St. Gaudens and MacMonnies. They worked alongside Herman MacNeil, Herbert Adams, Constantin Meunier, John Flanagan and Bela Pratt.

Lady Fortune was kind to her sisters and arranged a counterpoise for jazz which would work to their advantage. The same America which was moving from soldiers' monuments in courthouse squares to Dianas with club feet in office building courts, was refreshing its soul with gardens. Some were magnificent, like Brook Green, on the Carolina coast; some were on roadsides, taking on beauty from skillful planting done by the park boards of the states; more, a thousandfold, were the modest planting of small suburban estates.

Sculpture could help with these beauty spots by giving them notes of surprise, loveliness, gayety.

Clearly the temper of these two women answered to that call. Both loved childlike and both smiled readily.

So from Mrs. Ball we have garden fountains, a sun dial, a terracotta plaque of a little girl reaching up to kiss her young mother.

The Pipes of Pan.

Miss Scudder's sparkle gives light and life to a dozen rich gardens. You can see her "Frog Fountain" in the Metropolitan as well as in the Swope Gallery here in the home town of her girlhood. A seated Pan blows his pipe in a rookery of the Rockefeller estate on the Hudson. A "Boy With Fish" is proof that even a woman sculptor and an American can break into the Luxembourg. One of her most delicate and graceful figures is that of the "Young Diana" in the estate of Harold Pratt on Long Island.

For you and me now living in Terre Haute there may lurk teachings in all this:

Miss Scudder is not unlike Verrocchio who modeled in Florence five centuries ago. Put their merry children side by side and learn how art disregards national boundaries, how it smiles over the slow passage of centuries.

All practical folk would have listened indulgently, in the 1890's, if someone had said:

"See those two young girls? They will be better known, will have brought more credit to their town, in the 1940's, than any financier, or politician, or corporation executive than you and I know in Terre Haute."

*Sculpture By Terre Haute Women Adds Interest and
Distinction to Swope Gallery Group Exhibit This Month*

July 16, 1944



GROUP OF FIGURINES BY CAROLINE BALL, TERRE HAUTE SCULPTOR.

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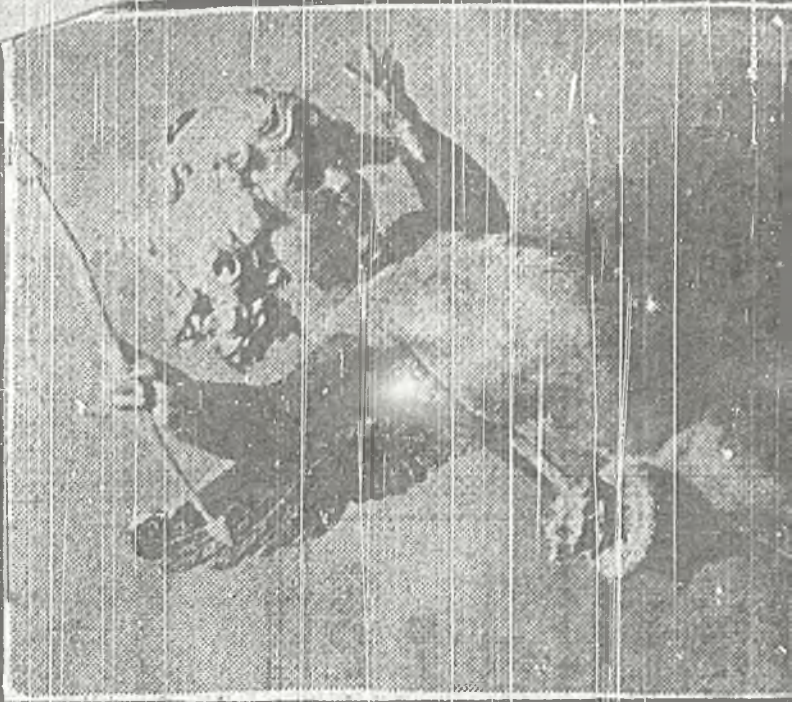
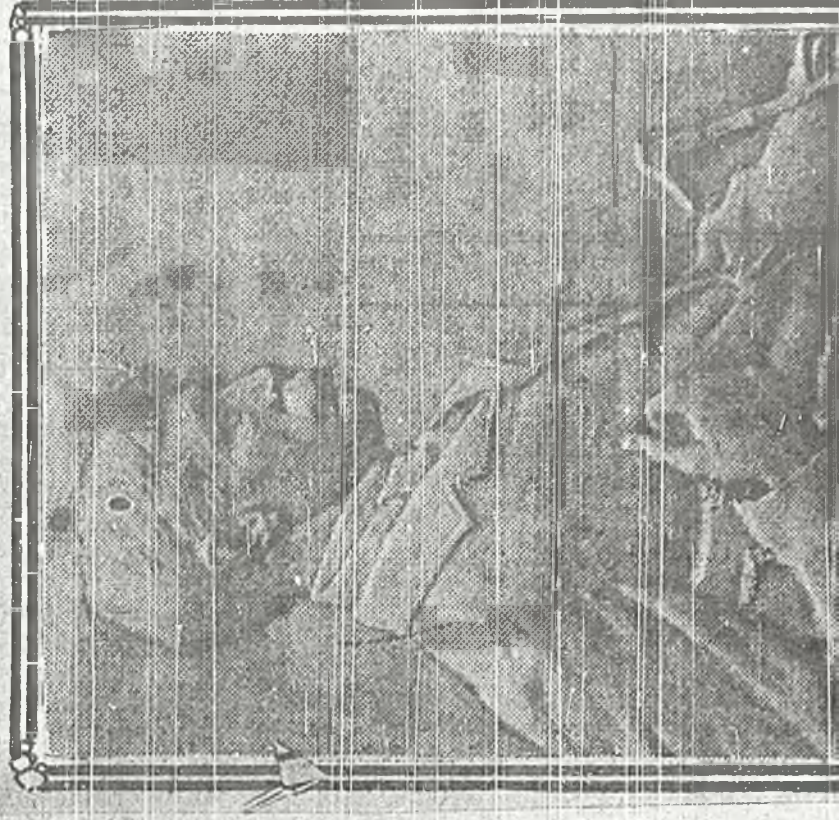


Young Diana, one of the pieces Frog Fountain, original of this which added to Miss Scudder's is in Metropolitan Museum, New York. By Janet Scudder.

Artists (wv) - Scudder, Janet

Recent Pieces from Hand of Terre Haute Sculptor

Apr 25-1909





MEDALLION PORTRAIT,
PERCY CHUBB,
BY JANET SCUDDER.



BOY FOUNTAIN - JANET SCUDDER.
SCULPTOR.

Miss Sue Ross.

ent members are:

ry Freeman Brokaw, Eleanor C. Gulick, Lula May Hale, Grace E. Agnes Parker, Sue E. Ross, Ma Weinstein, Alice Elizabeth Lena Mary Weinstein, Marguerite Katharine M. Wiley, M. Elizabeth, Katharine Bradley Ross, Mary Susan, Belle R. Pardue, Ruth King, and Mrs. W. H. Welier. Living members: Gertrude Byers Eschburg, Elizabeth Wales, Chicago.

DECORATIVE ART SOCIETY.

ing of the following ladies was the residence of Mrs. R. A. Morris. 30th 1889 for the purpose of forming a Decorative Art Society. Morris, Chas. Henderson, Hadnut, M. J. Stoner, Miss Spring, and Miss Helen Minsh. constitution began thus: realizing the necessity and adoption of a thorough and systematic study of art work, such as to make our homes beautiful and of it gained by united effort with to make this a permanent organization.

needle work was the central of this society with an artistic accompaniment. The interchange of ideas in this work aid disseminate a knowledge of intricate and beautiful stitches perceptibly raised the standard community. The receptions at the work of the year was shown much praise. The first reception was held at Mrs. John G. Sargers' findings upon china and satin, the fancies and stockings exhibited a revelation to the visitors. Second reception was held at Miss Hussey's June 15th, 1889, in this occasion that a famous model of our city quite overcame on younger members who was shown an elaborate piece of her every when he said: "Mademoiselle that cover is red with the blood ordered time."

third reception was also held Hussey's in 1884. Miss Cecelia Housen sang on this occasion.

fourth annual reception was held at Mrs. Mack's on the afternoon of June 11th.

the fifth and sixth receptions were at Miss Ball's. Mrs. Monticelli was present at the last and a number of operatic arias.

the last reception was given at the Hante House on an afternoon of 1890.

in April 18th, 1891. at a meeting with Mrs. Morris a vote was taken to disband and join the proposed Art Association, in which it was expected to enlarge their scope. The vote to disband was at once reconsidered and the society lingered along for some time without much visitation.

The Art Association was formed under its auspices two exhibits of art were brought here far exceeding anything before attempted. This exhibition is not dead, but sleepeth soundly. It needs some vigorous effort to revive it and as this association

MISS JANET SCUDDER.



Miss Janet Scudder, the bright Indiana girl who from the house-wifely accomplishment of making medallions in butter turned her attention to work in clay, is modeling the magnificent figure of "Justice," says the Chicago Inter Ocean. Three years of study under Louis T. Rabisso at the Art academy in Cincinnati and the last two years under the instruction of Mr. Taft have made ready for active and successful work a sculptor of whom her state and country may be proud. Her "Justice" is an original conception bearing no resemblance to the blind goddess with the scales.



"A woman's idea," a captious critic said when looking at the design. "No need for her to weigh evidences or be forever adjusting fine points of law. She just makes up her mind what is right and goes ahead." Well, why not? Men, wise in statecraft, have declared that a woman's first, unclouded opinion is more to be depended upon than all citations of the legal tomes given with forensic eloquence.

From the huge atelier of the horticultural building, with majestic brow and wide seeing eyes, a new "Daniel has come to judgment" and Miss Scudder may well be commended for her courage in stepping out of the old paths and following a new way.

The young lady was born in Terre Haute about twenty years ago and life and art hold much of good for her earnest hands if the present is prophetic of the future. She has a contract for designing and modeling a statue.

CHURCH PAINTED ON SUNDAY

A Large Crowd Gathers Around a Avenue House of Worship to Witness an Unusual Sight.

PASTOR ALLOWS WORK TO GO

When the Church Was Built Considerable Work Was Done on Sunday—A Strange Sight.

March 13, 1893

Painting a church on Sunday under the supervision of the pastor no doubt will be considered a peculiar act in the judgment of the majority of christians and believers.

There is nothing remarkable in the work that attracts attention to it as uncommon sight but the day on which it is done, and the fact that the building being painted is a church make it proceeding the most singular one in the annals of Terre Haute.

Not only has this church been painted on Sunday, but to a large extent the work of construction has continued on this day. For the two Sunday's residents of the neighborhood, and others from different parts of the city, have witnessed this unusual sight at the little Seventh Day Adventist church located on Sixth avenue between Eleventh and Twelfth streets.

Quite a number of people were attracted to the scene by the peculiarity of the thing and have made it a special object of Sunday amusement, for the sight of having seen a church painted on Sunday is indeed a novelty in Terre Haute. A large crowd congregated around the church yesterday afternoon and watched the painter for a couple of hours. This apparent desecration does not grate upon the religious feelings of those who worship in the church, as Saturday is sacredly kept as a day of worship and rest. The christian Sunday is the same to them as any other day, except Sunday. Now that the building has been completed, the peculiarity of having a church built on Sunday may never be witnessed again in this city. Elder Young is the pastor of the church.

DAY, MAY 26 1894.

A WORK OF ART.

The Large New Oil Painting Just Hung in the Office of Hulme & Co.

It is the Work Artist Walter Smith of This City.

SCUDDER, JANET



T.H. ART & ARTISTS
to the ladies

T.H. Star 2/12/66.

Janet Scudder

On the cover of the December issue of the Indiana History Bulletin of the Indiana Historical Bureau, Indianapolis, are pictures of both sides of the Indiana Centennial medal.

The medal was designed by Janet Scudder, Terre Haute artist who attained fame for her sculpture work at the turn of the century. She specialized in sculpturing fountains depicting children at play.

The medal was made under the direction of the Indiana Historical Commission. The obverse side represents Columbia welcoming the child, Indiana, in 1816. The reverse is an adaption of the state Seal. The medal was done in low relief, and follows the general design of the seal of Indiana Territory.

Both the Sheldon Swope Art Gallery and Emineline Fairbanks Memorial Library have casts of the Scudder medal. Other than Janet Scudder's sculpture may be found in Terre Haute, probably the best known being the fountain in the garden of the woman's Department Club.

One wonders what the Sesquicentennial medal will be like and who will design it. It is reported to be quite different from Miss Scudder's Centennial medal.

* * *

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Terre Haute Girl, Now World Famous, as Sculptor, Overcame Many Obstacles in Her March to Renown. One of the Obstacles Being a Walking Delegate for a Chicago Woodworkers' Union, Who Had Her "Fired" From a Shop Because She Was Not a Recognized Union Woodcarver — Lorado Taft, Distinguished American Sculptor, Discovers the Talents of Miss Scudder and Sends Her Forward to Recognition in World's Art Salons.

(By W. C. Woodward, Director, Indiana Centennial)

I GUESS that's the way with all Hoosiers," said Janet Scudder to an interviewer some time ago in speaking of her liking for Indiana, her native state—this by way of adroitly committing the famous sculptor to the fact that she is a Hoosier. There is pleasing suggestion in the fact that her first serious piece of work was a statue for the Indiana building at the Columbian exposition at Chicago. Her latest commission calls for the execution of a design for the Indiana centennial memorial medal.

I was on the point of declaring it a fitting circumstance whereby so noted an artist, having received signal recognition both from the French and United States governments, and who is to design Indiana's centennial medal, happens to be a native of this state. But Hoosiers in general, as well as some outsiders, are coming to admit that greatness is sequent to having been either born in Indiana or identified with it. With this view of the case it is for Miss Scudder to felicitate herself on the strategic success of her early locus vivendi and, in slang parlance, to lay herself out on that centennial medal as a sort of oblation to her Lares and Penates, under whose auspices she was vouchsafed so fortunate a birthplace. That she appreciates to a degree this point of view may be indicated in her contribution to the John Herron Art institute. When making it a visit a few years ago she noted its lack of exhibits in her line of endeavor and contributed to the institute three medallions of silver and three of gold of her own designing.

Terre Haute Birthplace.

Terre Haute has the honor of her birthplace, and its public schools of her early education. After three years of apprenticeship in the Academy of Art at Cincinnati, she hurled her lance at destiny by employing herself as a wood carver with a Chicago manufacturing firm. The lance struck true, shivering itself in the breast of a valiant walking delegate who threatened her concern with such unpleasantness as strikes and boycotts if the young Hoosier nonunion laborer were not forthwith separated from the pay roll. Under the force of the circumstances she took a venture and under the tutelage of Lorado Taft made a start in sculpture in connection with the world's fair, which gave her two things very much to be desired by budding

genius—recognition and some ready cash. Aside from the now mentioned statue for the Indiana building she advanced her neighborliness by doing a figure of Justice for the Illinois building.

This early achievement made it possible for her to go to Paris, where for three years she had work in well-known schools of art. More particularly, she came under the guiding inspiration of Maconnies, who has so greatly influenced her work, and whose pupil she pre-eminently is.

Studio in New York.

A studio was then opened in New York, and the real battle was on.

It was at the time of the growing success of the brilliant architect, Stanford White. Incorporated in his specifications for many of his ambitious projects, were details calling for statues and decorations at the hands of the young Indiana artist. Her success, linked with his, seemed immediate and assured. But the tragic end of the architect sent the pleasing prospect glimmering. Miss Scudder did considerable work in the way of memorial tablets and portraits in relief, which, however, did not open for her the career she desired. She, therefore, returned to Europe.

This time she set up a studio in Florence, an unimportant step in view of the distinctive influence it was to play in her mature work. Italy, par excellence the land of villas and gardens, makes much in an artistic way of her fountains. To these as an expression of her art, the Indiana sculptor turned—and thereby won fame as the "Woman of the Fountains." They gave her "the keynote of her art, establishing its individuality." Through them she worked out her conviction that "sculpture must be both gay and serious, enlivening and uplifting."

Noted Fountain.

"Young Pan," one of the best known of Miss Scudder's fountains, is suggestive of the spirit and tendencies of her work in this line. It graces the American embassy at Paris. Of it, Eugen Neuhaus, author of works on the art of the Pan-American exposition and a member of the jury of awards, declared, "Any city or state possessing that statue would be famous." One of her first was the famous "Tortoise" fountain, a replica of

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which is to be seen in Indiana, at the entrance to the auditorium of the Richmond high school. The artist was highly gratified at this mark of appreciation on the part of her home people. The "Frog" fountain bought by the Metropolitan museum, was lent by that institution to Indianapolis in 1906, where it was erected in the court at the Herron Art institute, featuring the dedication of the latter. Another of Miss Scudder's well known fountains is that of the "Fighting Boys" owned by the Chicago Art museum. She has recently received a commission for a fountain on the grounds of John D. Rockefeller at Pocantico Hills, New York.

Other well-known pieces from the studio of Miss Scudder are the "Flying Cupid," "The Lady of the Sea" and the "Sun Goddess," the latter a representative of Japanese art which adorns the facade of the Brooklyn Institute of Arts and Sciences. She is at present designing a commemorative medal for the United States government, to be presented by the latter to the commissioners who represented South America in the Mexican mediation. Her own government was not the first, however, to recognize her attainments. Comparatively early in her

career France bought five of her medalion portraits for its National gallery, which are now to be seen in the Luxembourg, the first work of an American woman to be exhibited there.

Working in New York

Though working at present in New York, Miss Scudder may be designated as a resident of Paris—in the piping times of peace. For semi-obvious reasons which appeal to an artist, she explains this apparent defection as a necessity. She is pretty much expatriate in the flesh, but not in spirit. Indeed, may we not still call her as a Hoosier in absentia, a medallion from whose design hundreds, if not thousands, of loyal Indians will delight to own as a most fitting and beautiful memorial of our centennial year?

Miss Scudder's art-alliance with France moved her to a heart-alliance with it in the tragedies of war. She owns an estate at Ville d'Avray and, when the war suddenly came on France, the sculptor immediately tendered her house to the ministry of war for whatever purpose they wished to use it. Miss Scudder became temporarily identified with the French Red Cross, enlisting as a member of the Red Cross bicycle corps for service around Paris, to which wounded soldiers began returning. She continued in this work for some time past, on the urgent advice of friends, returned to America.

The famous sculptor seldom gets into the land of her nativity, now that her years are crowded so full of activity, but she clings to Hoosier traditions and retains a heart warmth for Terra Haute.

her birthplace, and where she still has relatives. She flits back and forth between New York and Paris and is well known in the prominent art centers of both cities. When the war began and she gave up her

Miss Scudder Centers Her Art Activities in the Designing of Beautiful Fountains, Many of Which Now Occupy Prominent Places in Academies and Gardens—The Richmond (Ind.) High School Is the Proud Possessor of One of Her Finest Examples of Sculpture—Interesting Story of How Miss Scudder, Sympathizing With France, Turned Over Her Estate at Ville d'Avray for Use as a Red-Cross Hospital.

villa at Ville d'Avray, she took a small apartment at 3 Rue Racine, Paris, and with only the furniture necessary for humble housekeeping, worked when she could and gave the rest of her time to aiding the Red Cross. A letter to an American friend immediately after the outbreak of the war was a fine expression of her real womanhood and her sympathy for stricken France.

Letter From Sculptor.

"Paris has been quite wonderful in these trying hours," she wrote, "asserting itself in such a superb manner that the greatest admiration for the French is aroused."

"The only people who lost their heads during the ordeal have been the foreigners, who made and are continuing to make such frantic efforts to get away."

"Now that the first excitement is over, Paris is rather depressing with everything closed up. My concierge has two sons at the front—for woman, she is haggard with anxiety. This war is terribly hard on the women, but the men seem to be enjoying it. They go off with the finest spirit to war with the Germans. I have talked with only one man who does not want to fight."

"I offered my property to the ministry of war and the mayor of Ville d'Avray to use for any purposes they saw fit, and my house has been gratefully accepted and will be used when needed, under the supervision of French authorities."

Likes New Studio.

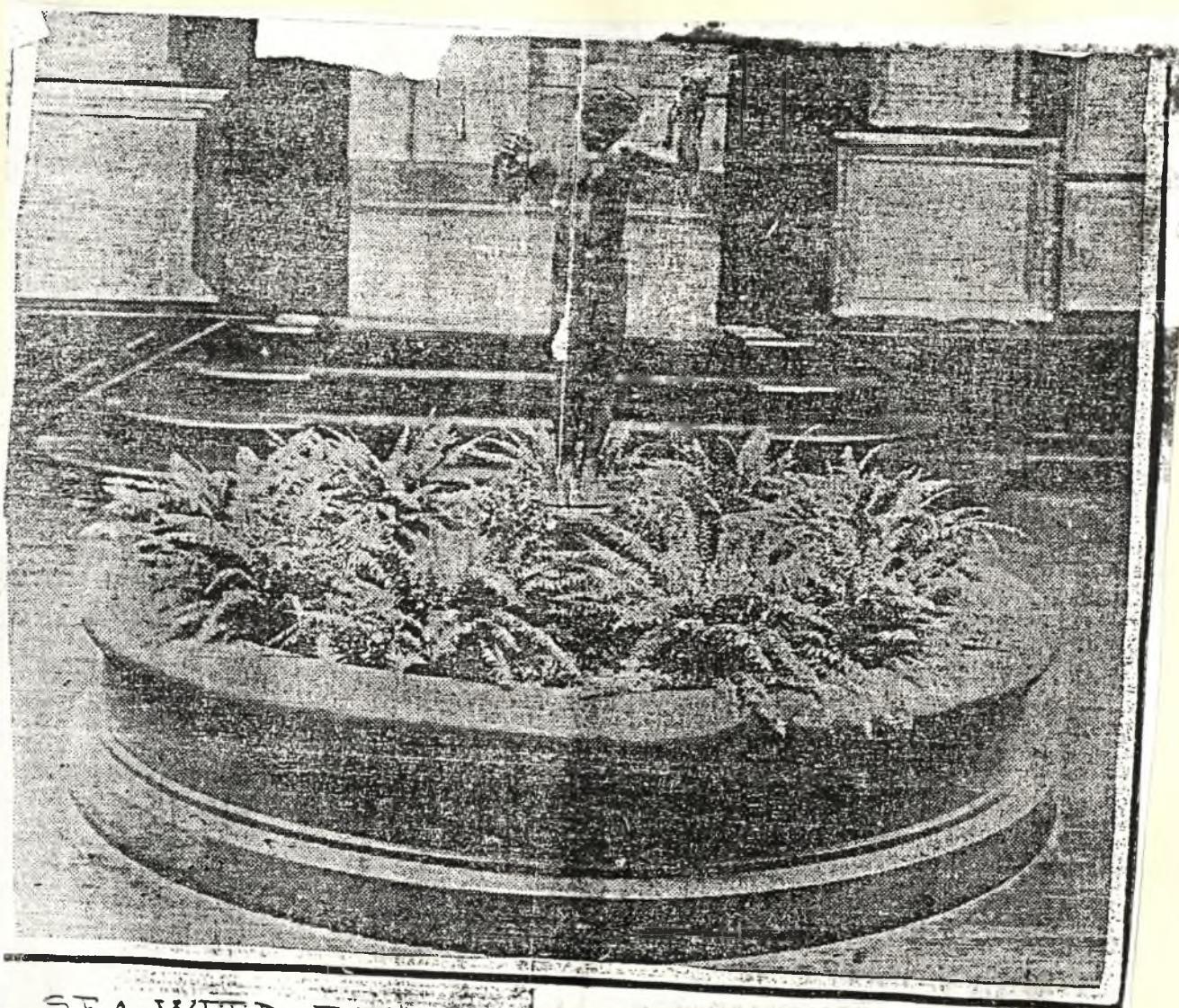
When the sculptor left her home with its ten big rooms, her garden, with its trees and her garage, which had been turned into a studio, she went to live at 3 Rue Racine, Paris, there to remain so long as she could be of service in the bicycle corps.

"I like my new studio very much," she writes. "It is in the corner of Boulevard Saint Michel and I have a spacious balcony. It is between the Cluny and the Odeon and I love this quarter anyway. There is only one bedroom, studio and kitchen, but there are lots of windows, and the place does not seem small. So far I have very little furniture, as it is impossible to get any from Ville d'Avray and all the shops deliver nothing. You can buy anything you wish, but you must carry it home, because all the men and horses have gone to the war."

"I have nothing but candle light to read by. A very kind old man came over one day and turned on the gas in my kitchen. Only boys and old men are left in Paris now."



JANET SCUDDER



SEA WEED FOUNTAIN



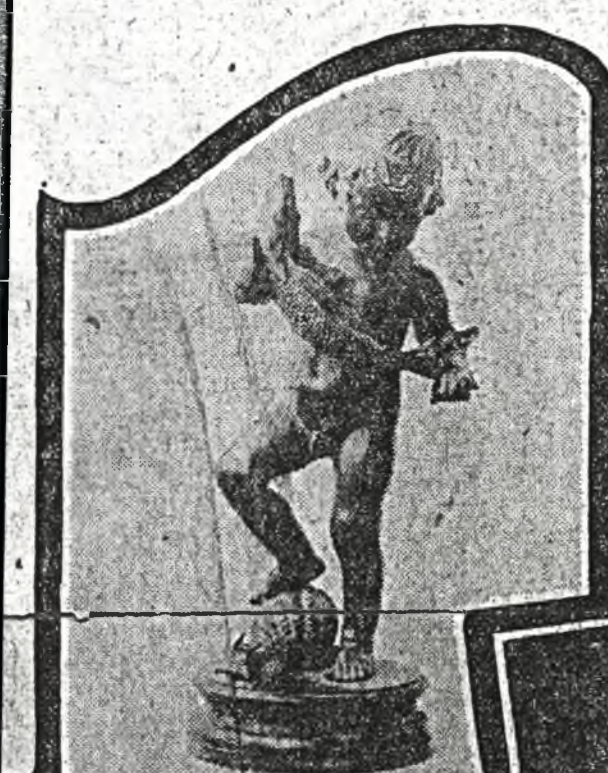
MISS SCUDDER IN A CORNER OF
HER ESTATE AT VILLE D'AVRAY



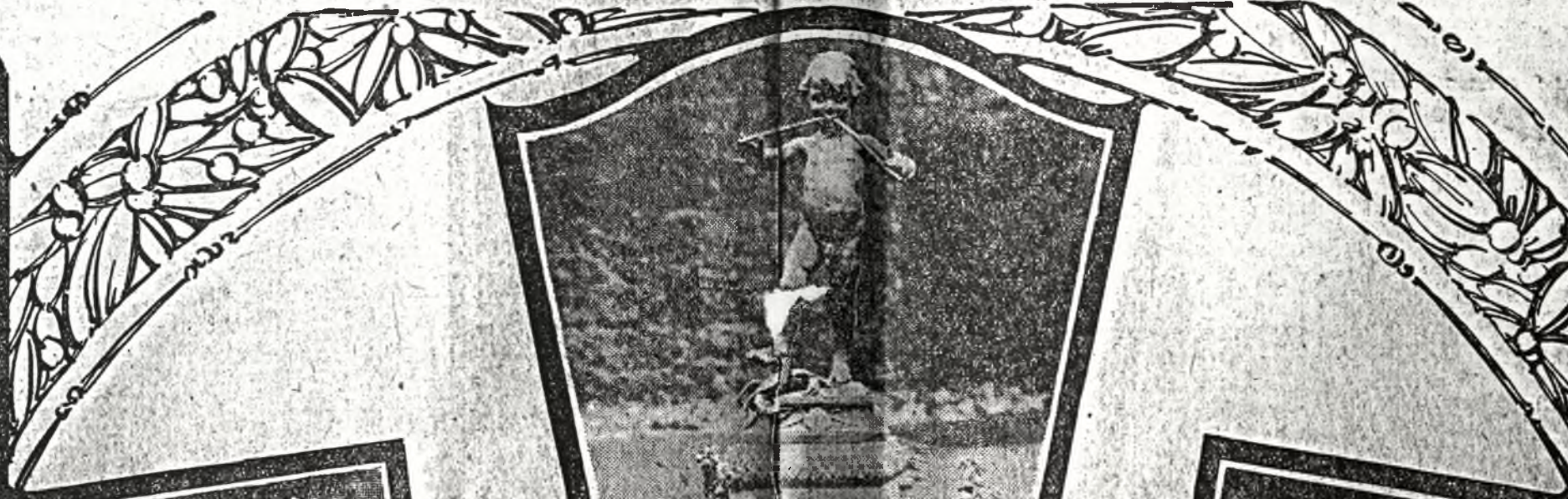


YOUNG DIANA FOUNTAIN

JANET SCUDDER, TERRE HAUTE'S FAMOUS SCULPTRESS



BOY AND FISH



THE ROBERT BACON FOUNTAIN



RUNNING BOY



JANET SCUDDER





Her Notable Achievements Are Found In Many of the World's Capitals

Terre Hauteans Every Day Can View "Diana" in the Fairbairn Library, Which Was One of Her Stepping Stones to Success.

Anna Bowles Wiley.

YEARS ago when Miss Janet Scudder was a school girl, with pig tails and the proverbial gingham apron, when she did her hair in a chignon as she grew older and shyly glanced at the boys who sat near her in Sunday school, she was a close friend of Miss Helen Tyler, who is one of the veteran school principals of the city.

The life of Miss Tyler has been so intermingled with that of many young men and women who have gone forth to conquer, after being tutored by her or under her supervision and, although years have come and gone and miles and fathoms of briny deep has divided Miss Scudder and her old-time friend, they have kept up communication via the letter route and Miss Tyler has lived with Miss Scudder in her success and in her uncertainty as years have gone by.

Perhaps there was none who more deeply rejoiced than did Miss Helen Tyler when honorable recognition came to Miss Scudder from Stanford White, the great architect, whose attention she had tried to attract to her work for many months before it became a possibility and then it was a "bolt from the blue." He was passing in his carriage one day and she was standing on the curb and he drew up to the walk and said: "Miss Scudder I am Stanford White. I have seen your Frog Fountain and I wish to purchase it. I like it. It is splendid. I will give you \$1,000 for it," and she sold and was left al-

most stunned by the suddenness of the encounter and yet she was jubilant and from then on her popularity as a sculptor was assured.

Letters from over seas, or in her New York studio, have kept Miss Tyler informed and she has written her views on Miss Scudder's success and work as follows:

Janet Scudder, by Helen Tyler.

It is a curious and significant fact that the first American sculptor of whom we have record was a woman. Her name was Mrs. Patience Wright, of Bordentown, N. J., and, in time, she was heralded in London as the Promethean modeler. Today Harriet Hosmer, Anne Whitney and others are a part of history.

There was the butter sculptor of the centennial, Vinnie Ream, who did Lincoln and many others, all of whom made contributions to their beloved art and today the feminine grasp on the modeling tool and chisel is somewhat more assured and woman's achievement in this line has ceased to be a novelty.

One writer says that it is a fairy story in the east that Indiana is the nursery of fame. The goddess of honor and glory is supposed to dart hither and thither from the Wabash and Ohio to Lake Michigan and from her magic scepter designate those to be honored with immortality. Hoosiers encourage these stories and, when away from home, proudly announce that they are from Indiana and leave it for their hearers to guess whether the magic wand has touched him.

To the list of the immortals, the gods and goddesses have added the name of Janet Scudder. I leave off the Miss, because Miss Scudder her-

self once remarked that when one is held dear by the public the "Miss" is dropped and they receive their name without such embellishments.

Janet was born in Terre Haute, Ind., on Cherry street, the house still stands, right across from the water works office, but it will soon be a memory.

The Scudders lived on one side, the east and R. A. Morris family on the west. Mrs. Ben Hudnut as Miss Morris, was a small girl and grew up with the Scudder girls. Martha and Janet and the boys, William and Charles. William is the "father" of Scudder maple syrup in Chicago. Charles was drowned in a lake. Martha is Mrs. Charles Conn of New York, and Janet is too well known to remark all that has met her as she has met life.

W. H. Scudder, their father, was for years, the principal confectioner of Terre Haute. An uncle of the girls, James Scudder, a traveling salesman, was for years a resident of Terre Haute. Mrs. W. H. Hollingsworth, formerly Miss Anna Robbins, was their first cousin.

Janet was graduated from the Terre Haute high school. We attended the same school, Sunday school and church together. Their mother died when they were small and a maiden aunt kept house for them during the interim of their mother's death and Mr. Scudder's remarriage to Miss Anna Gordon, the daughter of a minister and a charming woman of sterling qualities.

Launching a Career.

Janet Scudder is a tall slender woman with what I should call the Scudder eyes, dark, flashing and sympathetic. She began her career by taking lessons in carving from Professor Ames, who was instructor at Rose Polytechnic. She tried to establish a class in wood carving in Terre Haute but was unsuccessful. She abandoned this intention and went to Cincinnati to further her beloved art as a wood carver.

Didn't Belong to Union.

Later, she was engaged as a wood carver by a Chicago firm but a "walking delegate" discovered her and also the fact that she was not a

member of the union and Miss Scudder was relieved of her work. This was a hard blow for she needed the recompense which she was receiving.

About this time Chicago was preparing for the world's fair which offered exceptional advantages to young artists. Janet was engaged by Lorado Taft, who was designing statues and decorations for various fountains. Genius cannot be hidden and Janet Scudder was assigned to the Illinois building and the other for her native state, Indiana.

She now began to see the possibilities of realizing her ambition. Some of her air castles began to take shape. In common with other artists she desired to go aboard and with the remuneration received from the world's fair was able to go to Florence and Paris.

Janet Scudder is today one of the six great sculptors of the world and she says the field of sculpture is open to women, as the pioneer women sculptors have indeed paved the way. It is pleasant work and profitable she says.

It takes much study, but it worth while, yet one must enter the field seriously. I have read that while a student under Lorado Taft she patiently, day by day, made button-nailers and lace for figures and watched the great artist pick up a handful of clay and expertly toss it about until it became an entrancing little cherub. Janet began practicing the same maneuvers and the result is obvious.

Janet Scudder expresses the joyous and aspiring element in her fountains. Joy is the keynote of their appeal, not a whisper of the sordid, ugly side of things. Mirthfulness and glee have become her serious aim. She is impatient when emphasis is laid on the sordid and ugly side of things. She declares that it is no more true that gloom and misery are realities of life than that happiness and joy are superficial.

Opens Her Studio.

When Miss Scudder returned from Paris, she established a studio in New York. Vainly did she try to lure the great architect, Stan-

ford White, into her studio for the purpose of making him acquainted with what she was trying to do.

One morning, while the traffic officers were holding up pedestrians at a crossing, Mr. White suddenly stopped her with: "Good morning. This is Miss Scudder, isn't it? Well, I like that fountain I saw of yours the other day. How much is it?" Janet named the price and he said: "Send it around," and hurried away.

The released traffic swept on, but that moment made Miss Scudder's name. Suddenly the whole world was brighter for this intrepid Terre Haute girl. Later, the great architect commissioned her to model a number of fountains for homes of his design. However, he was suddenly stricken and the well-known Thaw estate has too well acquainted us with his demise. After his death there was no one to carry out his plans and her work on these commissions were given.

This was a great blow, for it came at a time that Janet needed the work. A light came, however, in a small commission. It was a design for the seal of the New York Bar association.

She returned to Paris and, in a short time, went to Italy. The Italians being fond of fountains, it was not long before Miss Scudder was doing the work she most enjoys. She did the happy-go-lucky Italian children for models and declares they like to work naturally.

She also applied herself to medallions, five of which have been placed in the Luxembourg with work of Saint Gaudens and Victor D. Brenner as companions. In her Paris studio she began again on her boy figures. Her Young Pan fountain was selected by Robert Bacon, ambassador to France, for the American embassy at Paris.

The Frog Fountain was placed in the Metropolitan museum in New York and her "Fighting Boys" was given a place of honor in the art museum of Chicago. Commissions were received from Mr. Rockefeller and also Mr. McCormack at this time and she was certainly "on top of the mountain" of success. Her hard struggle was being rewarded.

When Janet Scudder went to Paris to study, she was determined to become a pupil of McMonnies. Mrs. Camille Lane, her friend and companion, tells this story of her attempt. Miss Scudder called at the home of McMonnies, only to be informed by his wife that the great sculptor was not at home, and anyhow, he never took pupils. Janet courageously announced that she would call again next day.

She was fortunate to find the sculptor at home this time, and he verified the statement made by his wife, that he did not take pupils.

"At what time do you work?" questioned his young and ambitious admirer, seemingly unmindful of what he had said before. "At nine o'clock," slipped out the reply, accidentally, but he at once reiterated, "But I do not take pupils." "Very well, I will be here at that time to begin work," responded the plucky Miss Hoosier, and she did and stayed ten years.

Her sister, Mrs. Conn, writes me that Miss Scudder sells only four fountains of one design, but that the sale of statuettes is unlimited. For her lantern slides, she reduces them in size, one being only five and one-half inches tall.

Mrs. Conn further says this: "Personally I like her latest work best, (Victory), but each piece has its own charm. The thing which I most admire in my sister's work is its purity and simplicity. A child can look at her nudes without a thought of their being nude. There is nothing vulgar in any of her fountains, and they are all nude figures."

She further says: "If you will compare her fountains with many others, you will see what I mean. Her work is an expression of her life, for she is modest and sweet. Praise has never spoiled her, and I love her and am proud of her more than her ability."

Rare Fountains.

The fountains of Miss Scudder are indeed different. She seems to have struck a new note in her work of interpreting mischievous childhood. A fountain is a thing of life, of movement. There is untold joy in the gurgling of a bubbling fountain on a

summer's afternoon, and when the waters glisten in the sun.

She has made other things than fountains—busts of friends to take back home with her, medals and medallions of various kinds. She was the creator of the centennial medal for her own home state, Indiana. In this seal she embodied America as the foreground figure, welcoming her child, Indiana. The background contained the old court house at Corydon and a stately elm. One of these medals is at the Fairbanks library.

Miss Scudder was one of New York's most famous suffragists. She was a member of the art committee of the New York state association and her belief in the brightness of colors changed the suffrage marches of those days from drab colorless affairs to long brilliant parades, floating brilliant sunflower, yellow and white.

Service of the Colors.

Her work in the late world war consisted in painting houses, as she termed it. At the beginning of the war she offered her villa to the French department as a hospital. It was accepted.

Equipped with pots and paint brushes, accompanied by her friend, Mrs. Lane, she began to paint the canteen huts that sprang up like mushrooms over night from Versailles to the English channel.

The interior of these huts were transformed with vivid blues, vermillion and orange with contrasting bits of color. It is said that when the boys in their drab mud bespattered uniforms came into their canteen to find it brilliant with color, the happy change which came over their faces was worth while.

Janet Scudder certainly did her bit, and she was well loved by the French. An incident during the scarcity of coal will serve to show just how she was regarded. Her allowance of coal in her studio in Paris was so small that it served chiefly to keep her from freezing.

One day when the French servant went for her allowance as usual she stood in the shivering line until her time came when she reached the window she was gruffly told that there was no more coal.

"But my coal, is for an American servant. Immediately the coal forthcoming and even those who leaving without their coal joined in singing "Vive la Am."

Among her numerous pieces of work is "Janet," a statue of the "Frog Fountain" was a real success from a money point of view. For this she received \$1,000.

Miss Scudder considers her "Diana" as her best work, but of her friends believe that "Young Diana" is even better. The "Young Diana" is the design she wished to have in the library of the Terre Haute to replace a lot of her work in the library which have been there since the world's fair. It is unusual to see gods and goddesses by the sculptor has dared to successfully.

The figure of "Young Diana" on a pedestal upheld by hunting. She received \$8,000 for this fountain stands in the John Ranes garden of Cleveland. She offered the piece to Terre Haute \$5,000. Another one of the purchased for the garden of J. Pratt, Glen Con, L. I. It was loaned to the Metropolitan of Art, New York City. A copy is in Paris.

Miss Scudder wished to have a bronze figure to replace the figure of Diana in the library has been there for years.

The Diana fountain is a piece of work, the figure of year old girl in bronze standing on a pinkish yellow stone above dogs of the same color. They from whose mouths spout the are of bronze. This stands feet high.

The fountain "Pan" was in den of the American embassy during the regime of Robert ambassador. It is now in the garden. The Shell fountain possessed by Mrs. Henry Bar Harbor, Md., another by C. Childs, Boston, and still was purchased by Harold Mick.

The photograph of Miss Scudder was taken in Paris and sent to her by Helen Tyler.

Handwritten text at the bottom of the page: "Photograph of Miss Scudder, Janet. Haute, Ind." and "PUBLISHED BY THE FAIRBANKS LIBRARY."

Club to Give Tea For Janet Scudder

Hospitality committee of the Woman's Department Club has made plans for a tea to be given from 3 until 5 o'clock Wednesday afternoon at the club house in honor of Miss Janet Scudder, Terre Haute woman who has become famous as a sculptress and painter and has returned to her home town for a visit after an absence of many years.

Miss Scudder will have an exhibit of her bronzes and some of her paintings in the Little Gallery of the club house Wednesday afternoon. All Department Club members and Terre Haute artists are invited to attend the tea and meet Miss Scudder, who is the house guest of Mrs. Walker Schell for several days en route to Taos, N. M.

The hospitality committee in charge of the tea includes Mrs. Gilbert Rowe, chairman; Mrs. E. G. Alden, Mrs. F. P. Anshutz, Mrs. William J. Bannister, Mrs. Benjamin Bishop, Mrs. C. E. Ragan, Miss Mary Ann Roach, Miss Zayda Scovell, Mrs. Paul Shaffer, Mrs. Raymond E. Smith, Mrs. J. M. Taxay, Mrs. Colonel Thompson, Mrs. Maynard Wheeler and Mrs. Harold Johnson.

In the receiving line with Miss Scudder will be Mrs. A. A. Faurot, club president; Mrs. O. R. Wood, chairman of the art section; Mrs. E. E. Ramsey, Mrs. Ralph N. Tirey, Miss Edna Rose Fraunberg, Mrs. Robert G. Nunn, Mrs. Thomas C. Johnston, Mrs. John R. Hunter and Mrs. David Aten, members of the executive board; Mrs. U. O. Cox, honorary president, and Mrs. Edward J. Turner, Mrs. S. Macy Cowgill, Mrs. Carl D. Fischer, Mrs. W. G. Clark, Mrs. B. B. White, Mrs. Horace E. Tune, Mrs. Arthur Cunningham, Mrs. James C. Stimson and Mrs. John R. Gillum, past presidents of the club.

Janet Scudder, Sculptress, Dies

ROCKPORT, Mass., June 10.—(AP)—Janet Scudder, noted sculptor, died here yesterday after a short illness, it was announced tonight. Miss Scudder, 66 years old, had been visiting at the Summer home of a friend, Mrs. Marian Cothérin, of New York.

A resident of Paris for many years, Miss Scudder was the first American woman sculptor to have a work purchased by the Luxembourg Museum in Paris and she created works which are on exhibit at leading museums in this country and France. One of her principal works, "Frog Fountain," is in the Metropolitan Museum of Art in New York.

She became a Chevalier de la Légion d'Honneur in 1925, the same year in which she wrote her autobiography, "Modeling My Life."

She was born in Terre Haute, Ind., and studied at the Cincinnati and Chicago art academies before going to Paris to work in the Vittis and Colarossi academies and the Machonnies' Studi.

Miss Scudder won medals for her works at the Chicago Exposition of 1893, the St. Louis Exposition of 1904 and the San Francisco Exposition of 1915. She also took the Olympiade medal in Amsterdam in 1928. She was a member of the National Academy.

The sculptor's "Young Diana" won honorable mention at the Paris Salon in 1911 and her "Little Lady of the Sea" was another success there two years later.

Her body was taken to New York for funeral services.

DIES IN BomBER CRASH

NEW YORK, June 10.—(UP)—Alan B. Lullman, 26 years old, of St. Louis was killed today in the crash of a Curtiss dive bomber he was flying from Buffalo to Albany. Curtiss-Wright officials announced here tonight.

The plane crashed near Mariaville, N. Y., after encountering "unexpected bad weather," according to Burdette S. Wright, general manager of the Curtiss airplane division of Curtiss-Wright Corporation.

HAVE YOU HEARD ABOUT THIS?

By GERTRUDE CRONIN

DURING the ten years which have elapsed since the death of the late Sheldon Swope, Terre Hauteans forgot in a manner that Terre Haute had an art gallery and museum coming to her. During these years the plan has been informally shaped and guided by Mrs. Walker Schell. Now the plan takes definite form.



FAMOUS DAUGHTER.

In this connection Mrs. Schell will have a guest this week whose works and ideas will have an influence on this new institution. She is Janet Scudder, Terre Hautean, who has studios in New York and Paris, and whose works are to be seen in the metropolitan galleries of the world. Mrs. Schell a few days ago said of the general plan:

"So far as I know the Swope Gallery will follow the usual lines—paintings, sculpture, prints, porcelains, glass, laces and other objects of art. When the gallery is established, there probably will be a permanent board, which will decide on the general plan, and secure a man of experience and training as the director of the gallery. Several valuable gifts have been received, and it is hoped that others will follow."

The duties of the board will be to execute the provisions of the will. Judge John W. Gerdink appointed Mrs. Walker Schell, Mr. W. T. Turman and Mr. Omer O. Rhodes as members of the board a few days ago.

The idea has been advanced that it would be wiser to construct a modern building. The Swope Gallery will resemble a gallery such as one finds in the large metropolitan centers. Most of the galleries have a museum attached. If the provisions of the will are carried out, the gallery would be in the Swope Building. The duties of the manager would be to make collections and selections and decide on the general plan of the gallery.

Several valuable gifts of paintings, sculpture, etchings and prints have been received. A fine painting, formerly of Dr. J. P. Worrell's collection, but which in recent years has been owned by the late Mrs. James Hunter, has been received. The painting has been given in her memory by her daughters, Jane Hunter Drum and Eunice Hunter Clark.

Eight etchings by her artist-husband, Chester Leich, is the gift of Jean Townley, in memory of her father and mother, Harry P. Townley and Nellie Graham Townley.

Chester Leich was born in Evansville, Ind., in 1889. He was educated in American, German and Swiss schools. He studied art from 1910 to 1915 in Florence, Rome, Munich, Hamburg and Torbole, Lake Garda. Since 1915 he has lived in Chicago, New York and Leonia, N. J., making extended trips to England and Scandinavia. Most of his works are oil paintings and etchings.

Mr. Leich is a member of the Society of American Etchers and American Artists Professional League. He is represented in a number of important collections and museums.

Mr. Swope's will provided room for the gallery in the Swope Building, but as the years have passed plans have been proposed for a building suitable to the plan, and recently the idea has been advanced to house the gallery and museum in the Fine Arts Building at the Indiana State Teachers College. What will eventuate out of these plans is not known.

* * * * *

TERRE HAUTE authors' shelf at the Fairbanks Library grows larger and larger, and the newest addition to the roll of honor is none other than Mabel McKee, expert reporter and feature writer, whose "The Golden Thread" has been enjoyed by many readers. Terre Haute presents an imposing list.

For instance, if one were looking up those local authors whose work can be found in the library it would comprise this list: Ida Husted Harper, Martha Evans Martin, Theodore Dreiser, Claude Bowers, Blackford Condit, Max Ehrmann, Charles Cochran Oakey, Charles Roll, Charles Madison Curry, Elwood Wadsworth Kemp, William Riley Halstead, Duncan Aikman and Mabel McKee.

A list of the authors and their works would run something like this: Ida Husted Harper—"Suffrage Snapshots," "Life and Work of Susan B. Anthony" and "Woman's Opinions." Martha Evans Martin—"Friendly Stars" and "Ways of the Planets." Theodore Dreiser—"American Tragedy," "Newspaper Days," "Chains," "Color of a Great City," "Dawn," "Dreiser Looks At Russia," "The Financier," "Free and Other Stories," "Gallery of Women," "History of Myself," "Hoosier Holiday," "Jennie Gerhardt," "Life, Art and America," "Sister Carrie," "The Titan," "Traveler At Forty" and "Twelve Men."

Claude Bowers—"Beveridge and the Progressive Era," "Founders of



THE LATEST ADDITION.

Continued On Page Fourteen.

Bulletin

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VOLUME 64

TERRE HAUTE, INDIANA APRIL 1986

NUMBER EIGHT

PRESIDENT'S MESSAGE

Dear Members:

We are very proud of our fountain, "Boy Playing With Fish," located in our garden and I'm sure all our members would like to know more about our fountain created by Janet Scudder.

The following article published in 1982 by Dorothy Clark tells Janet Scudder's story.

Your President,
Mrs. George L. (Delores) Petit

VALLEY SCULPTRESS CREATED BEAUTY

by Dorothy J. Clark

On Dec. 11th, the State of Indiana will celebrate its 166th birthday. When Indiana was 100 years old in 1916, the Indiana Historical Commission chose Janet Scudder to design a medal to commemorate the occasion. There were only 918 numbered proofs of this medal struck, and each was mounted in a small volume of only 32 pages. The numbered medals were all signed by Governor Samuel M. Ralston.

Done in delicate low relief, this Indiana medal shows on the obverse side an allegorical representation of the baby state of 1816 being welcomed into the Union, while in the distance are seen the historic little state house at Corydon and the Constitution Elm.

On the other side is the state

seal whose origin is obscure. The first constitution provided for a state seal, and in the House Journal of 1816 the design is defined as: "a forest and a woodman felling a tree, a buffalo leaving the forest and fleeing through the plain to a distant forest, and the sun setting in seal, nor is there any record that it was ever officially adopted. The design has been generally understood as showing a rising sun with the buffalo fleeing to the west.

In modeling the seal for the medal, Miss Scudder followed the general design which was familiar for a century, but she refined its crudeness and made a seal that is a thing of beauty.

Very little is generally known or has been written about Janet Scudder's early life. More has been written about her famous works of sculpture than about her personal life. She was born in Terre Haute on October 27, 1873, at 637 Cherry St. Her father was William Hollingshead Scudder, and her mother was Mary Sparks, who died when Janet was five years old.

Janet was christened Netta Deweze Frazee Scudder, but was called Nettie by her family and friends in Terre Haute. She changed her name when she went away to school. In her autobiography written in 1925, she told of her unhappy childhood, a step-

mother, her father's tragic death, the fire that completely destroyed their home and belongings and the fatal accident which claimed the life of her favorite brother, Charlie who was only one year older.

Mention is made of an older brother, James, a traveling

salesman; a sister May who died in 1881; a sister Martha who was a school teacher at the First District School, and the beloved housekeeper, Hannah Hussey, who mothered Janet and encouraged her through the difficult years of
(Continued on Back Page)



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Mrs. Mildred Pell, 455 Francis Ave. Ct., 47804, 466-1416
Mrs. Charles A. Williams, R.R. 3, Box 162, Clinton, 47842

NEW JUNIOR MEMBERS

Miss Kathryn Ann Compton, 5301 No. Shabur Lane, 47805, 466-1660

VALLEY SCULPTRESS

(Continued from Page One)

adolescence.

In the early city directories, Mr. Scudder was listed as a confectioner and baker, located first at 194 Main, later at 628 Main, and finally at 22 N. Sixth St.

Miss Scudder attended Central Presbyterian Church, the old Normal School, and studied under Professor Ames of Rose Polytechnic Institute along with Caroline Peddle Ball who also attained success as an accomplished artist and sculptress.

At the age of 18 years, Janet Scudder went to Cincinnati to study three years under Rebiso at the Academy of Art. She returned home with the intention of teaching art. When this plan failed, she went to Chicago and found employment with a manufacturing concern where she did set pieces in woodcarving, all the fashion at that time.

Many midwestern homes are graced with a beautifully carved mantel piece done by Scudder. Although this was monotonous work, the pay was fair. Then fate stepped in disguised as a member of the labor union who decided the young woman should be fired since she was not a member of the union. She was unemployed at the age of 20.

She next became a member of Lorado Taft's staff for the Columbian Exposition of the World's Fair. She was assigned the statue for the Indiana Building and the figure of Justice for the Illinois Building. This work won

her a medal and sufficient money to continue her studies in Paris, France.

There she studied with MacMonnies for several years and later went to Florence, Italy, where she resolved to make small garden fountains as popular in America as they were in Europe. She had just completed several commissions for statuary and urn pieces to be placed in Woodlawn Cemetery by local families. This morbid work influenced her to only do work that would make people happy. She began to model happy children at play for her fountains and garden statuary. This work made her famous all over the world.

The name of Janet Scudder became so closely linked with fountains that one suggested the other, and the laughing elfish children became her trademark.

Before her work gained recognition, her early years of struggle were described as "years and years and years in a brown holland apron, in dusty studios; no money just work, years of it, until she saw her work in the Luxembourg," the first sculpture by any American woman to be purchased by the French government for its National Gallery. At one period in this struggle she lived on milk and baked beans.

Janet Scudder returned to Terre Haute for a visit the year before her death which occurred June 9, 1940 in Rockport, Mass., at the home of her friend, Marion, Cothren, writer of children's stories.

Examples of Scudder's work

APRIL CALENDAR

April 3 Thursday	3:00 P.M.	Nota-Belles Rehearsal
April 7 Monday	12:30 P.M. 1:00 P.M.	Duplicate Bridge Spanish Class
April 9 Wednesday	9:00 A.M. 10:00 A.M.	Executive Board Meeting Regular Board Meeting
April 10 Thursday	10:00 A.M. 3:00 P.M.	Social Service Reservation Luncheon. Games and Sweet Adelines. Nota-Belles rehearsal
April 11 Friday	12:00 Noon	Garden Department. Carry-in Luncheon of Salads. Fields and Flowers, Spring Plants.
April 12 Saturday	10:30 A.M.	Junior Department Briarpatch
April 14 Monday	12:30 P.M. 1:00 P.M.	Duplicate Bridge Spanish Class
April 15 Tuesday	12:00 Noon	Nature Study Carry-in Luncheon. Tim Weir. Dried Flower Arranging.
April 17 Thursday	 3:00 P.M.	Art and Music Nota-Belles rehearsal
April 19 Saturday	8:00 P.M.	Junior Department Spring Disco
April 21 Monday	12:30 P.M. 1:00 P.M.	Duplicate Bridge Spanish Class
April 22 Tuesday	12:30 A.M.	General Meeting with Literature and Drama. Reservation Brunch, Dorothy Drummond, "The Terra Cotta Army."
April 24 Thursday	12:00 Noon	Nota-Belles Luncheon
April 26 Saturday		Guest Day at Bayard's. Plate lunch. Theodore Bumiller, "Film on Egypt."
April 28 Monday	12:30 P.M. 1:00 P.M.	Duplicate Bridge Spanish Class

can be seen locally. A bronze fountain, "Boy Playing With Fish," was placed in the garden of the Women's Department Club. The Swope Art Gallery owns two bronzes, "Frog Fountain," slightly smaller than the original in the Metropolitan Museum, and "Diana." They also have a small oil painting done in her later life.

A tiny replica of the "Frog Fountain" was privately owned, and the late Helen Condit treasured a Christmas card done by Scudder pen and ink while in her teens depicting a tiny girl

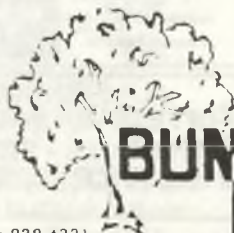
holding her doll by one leg. Scudder's work is represented in at least 14 museums, and her fountains are to be found on many Long Island estates and gardens over the world. For her valuable work done during World War I, she was made a chevalier of the Legion of Honour of France.

MEETING CHANGE

The April General Meeting has been changed to April 22nd and will be hosted by the Literature & Drama Department.

The next issue is May 1, 1986. All copy is due by April 12 to the Bulletin Editor, Mrs. Victor Behagg, 462 S. 24th St., 47803.

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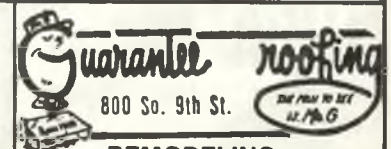
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BY
KATHERINE HACKLEMAN

BLOOMINGTON, INDIANA
OCTOBER 29, 1987